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Who said square dancing would be ideal? Who promised that rose garden? (And even rose gardens have thorns.)

Several years back, we heard from readers often that *American Square-dance* painted too "rosy" a picture of the activity. We haven't heard that lately, so perhaps the discussion of the moratorium (1978) and the constant recent mentions of the drop-out problems have balanced the "rosiness."

In spite of the recent slump in numbers, square dancing continues to be healthy, attracting new dancers to classes and experienced dancers back to clubs. Fortunately, a nationwide activity will flourish in one area while another straightens out problems and rebuilds interest.

Let's pinpoint some "positives."

The National Convention preregistered 23,000-plus (final figure not available at this writing) in a non-central area. This points to healthy representation and even fair economic situations, since a large percentage of those 23,000 must travel some distance to attend.

LEGACY discussions in May focused on retention of dancers but the mood was positive, rather than negative. Solutions were sought, while little wringing of hands or moaning or groaning was seen or heard. A consensus of statements since the LEGACY meeting

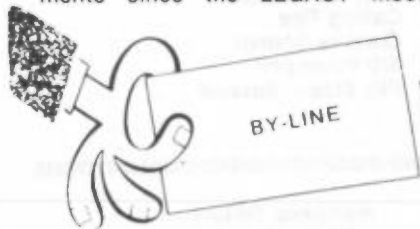
CO-EDITORIAL



shows that many who attended feel that LEGACY has "come of age" and is ready to take on projects that will enhance square dancing for all. (See last month's report.)

Callers who attended their 1981 Callerlab Convention received practical help on voice as well as the usual convention committee meetings and sessions. Callerlab is fulfilling its promise to better train callers and enable them to be professional in their approach to

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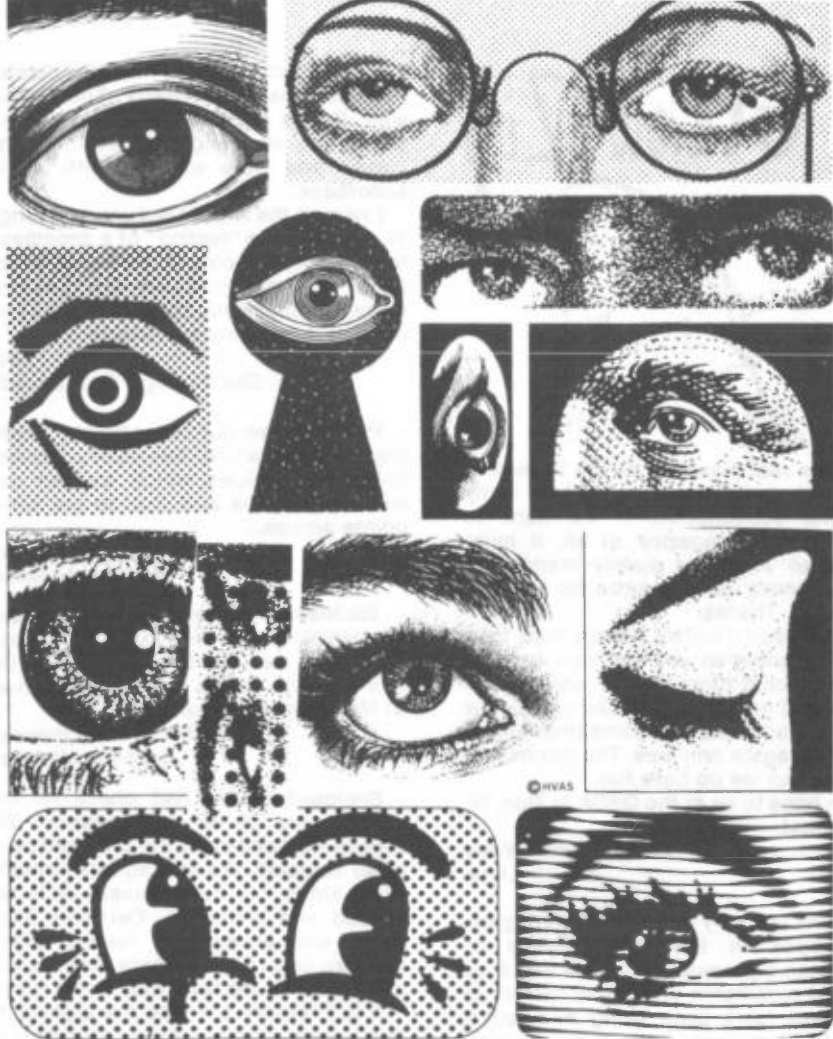


Enjoying your summer, on and off the dance floor? Be sure to "notify your face"—good advice this month from **Al Eblen**. Al is a retired policeman/caller with "lots of time" to write.

Dancers often hear, "Remember when you were a beginner?" **Bob and Audrey Milke** tell us what it feels like to be five-year dancers. **Bob Greene** describes an unexpected square dance reunion at Andy's Trout Farm. Bob spends his summer in Georgia and his winters in southeast Florida. Another resort experience is related by **Lloyd and Elise Ward**, cuers who summer in Oregon and winter in Arizona.

Our own **Bob Howell** shares ideas on planning after-parties. Bob is a retired school principal/caller from Cleveland. Ask him about all that free time retirement brings. Ask Al Eblen, Bob Greene and the Wards, too! They're so busy that it's great they find time to write articles that fill these pages!

Jim Davis, a full-time caller who suffered voice problems, has some advice for other callers. Lastly, for the center spread, **Barry and Evelyn Williams** describe the kinds of "friendly" people they've met square dancing. Vive le difference—that's what makes horse racing (and square dancing)!



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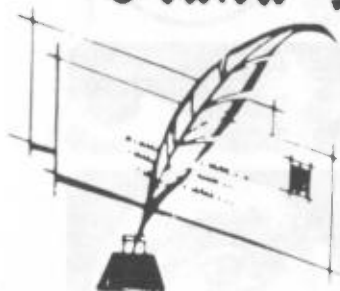
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It is a real pleasure for me to receive your wonderful magazine, so here is my renewal subscription. If we want to receive your magazine at all, it must come *air mail* and plainly marked as such. Please use any extra for services rendered. Thanks.

The Tripoli Twirlers have a hard time keeping going as you can well imagine by the recent news. So far we have experienced no difficulties. Our group now has two squares and sometimes three, but then again only one. The turnover is terrific, but we do have fun.

We hope to be at the OSDA in Zion, Ill. in August.

*Elson & Anne Wride
Tripoli, Libya*

Thank you very much for featuring my *hingeback* in the March issue of *American Squaredance*. I have had a lot of nice comments and a few fellows in this area have been using it. I felt it should have been given a bigger play than it got. However, I do not know how much it has been used in other areas.

Deuce Williams panned it in his notes as not being named properly. The trouble was, Deuce did not interpret the *back* portion as meaning you return to the people you were working with, as in *scootback*.

I named the move because you hinge $\frac{1}{4}$ and have the "feeling" of a *scootback* for the people facing in. However, we all think we have invented the greatest move. But thank you for your feature and interest, I certainly appreciate it.

*Lloyd C. Priest
Scarborough Ont. Canada*

Please renew our subscription...really enjoy the magazine...has such zippy cartoons and articles which we can use with our classes and club to get some points across...

*Sue Whenry
Warsaw, Missouri*

Enclosed is our renewal for two years. We wouldn't want to miss a single issue. Of course, we want to read all about the 31st National which we'll have right here in Michigan next year.

*Bob & Mary Brennan
Livonia, Michigan*

Enclosed please find check for the continuance of our subscription. We always read and enjoy the pros and cons of all subjects. We love square dancing of all kinds, but our interests lie in advanced and challenge. Certainly hope there will always be levels, where dancers can choose where they dance, and dance to the level they enjoy most.

It is interesting to note the arguments that advanced dancing is contributing to drop-outs. We are leaders of tape

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Look at the sketch above. Now, don't you feel cooler already on a hot August day?

Anyone who's forgotten where I left off last month may wish to pick up his/her doggone dog-eared copy of our July issue and cast his/her beady eyeballs on page 70. (The only one who's got time to do that, Stan, is your friend in Cellblock 42 at Santa Fe! —Co-ed.)

Anyway, a trio of days after landing at home from the Atlantic Province trip in the middle of May, Cathie and I again took off in the opposite direction to Denver, where the LEGACY conclave enveloped us in non-stop S/D leadership-type sessions, involving some of the real thinkers in all squaredancedom. (See ASD, July, p. 17.) There were some mile-high moments for even the "over-the-Hilltoners" like me.

When the weekend ended, Cathie flew eastward towards home and I flew westward for another week on the circuit, including Seattle, Vancouver, and three California connections. Let's reiterate. (Right here? —Co-ed.)

Seattle— For the second year I did a jam with the Jim Dandies, a Plus II group organized by Jim & Betty Davis, who hosted me south of the city. Jim's a good caller looking for bookings in wide loops (See p. 12). His Dandies are truly a worksharpsshootin' scootin' bunch. Since I had a coupla days in the Seattle area I rented a car, Rotaried, movied, marketed and rested my weary bones at that vast Southcenter Mall. It rained cats and dogs and a few drippy-nosed poodles those two days. I heard the story of the Seattle bicyclist who fell off his bike and *drowned*. That's probably a fictional figment, not meant to discredit the great (sometimes rainy) convention city. (We learned that Seattle *reigns* as a key convention city— not that it *rains* in Seattle. —Co-ed.)

Vancouver, BC, Canada— Up over the border I sloshed on a wet highway to cover a 'Couver groover for the umpteenth year. It's a special pleasure to call for the Wheeling Eights (See p. 27) and I spent a splendid yarn-spinner over-nighter with hosts Ken & Gladys Oakley. Ken is a dedicated caller and ranks the title Mister Punster Funster of Western Canada.

Eureka, California— I "flew" to Seattle and turned in the rental car— flew to Portland— flew to Medford, rented another rusty relic to drive 250 miles southward to Eureka, through that tall tree country of far northern California. Whew. Whatta day. But the Paul Bunyanish scenery can't be beat. I stayed with Bill & Barbara Lemley and ate with Bob & Jean Jackson— great hosts. The ASD dance for Redwood Squares was held in a little Swiss club house south of the city, loaded with travel posters that brought back memories of the real cheese 'n chocolate, milk 'n honey-land.

Visalia, California— It was no coincidence that I called for another Redwood Squares club today in a different city. You see, my host caller/cuer Connie & Al Whitfield used to be in Eureka. Get the picture? The attendees weren't bustin' down the walls at this one, but we had a bountiful ball, nevertheless. Wait till you see the Whitfields' backyard hall, which will hold 8 or 10 sets. It was a panoramic ride all the way to Fresno on that four-laner, bountifully bordered by bulbous laurel bushes, bright with blushing blossoms, linked arm in arm, twig to twig, mile after mile.

Orange (L.A.), California— Today I worked with Bill & Polly Donahue on a duo-mike deal. Beautiful hall but not a smashingly big crowd. Cleo Shore, the tireless publicist of the L.A. area, had given it a boost, but with a honey of a hive the bees just weren't swarming.

Federal Way (Seattle), Washington— Yes, it was back to SEA-TAC from LAX to catch a subscription dance for the Swamp Stompers family-oriented club bordering Seattle, a week later than the other Seattle shuttle. Thanks to callers Don Smith and Hank Johnson, who do a duo double-up date for that thriving fun-loving club. The same night I took the midnight red-eye special flight from Seattle to Chicago and on home, so I could hit the Ohio trail before darkness rolled around again.

Adena Ridge (Lancaster), Ohio— A little daytime shut-eye helped me recover from a touch of jet-lag in time to scamper southward, below Columbus, to hit the club on the hill again, the Winchester Whirlers, where they dance 'n camp or camp 'n dance, depending on their priorities. Short program. Wide fun aspect. Long haul home.

Tifton, Georgia— It seems my rumbling ramblings seem to involve the sequence of one long, one short, one long, lately. My short trip sandwiched between two long ones took me by plane to Atlanta, where I went shifting south to Tifton, back to Atlanta, by air to Norfolk, and home again. But let's be especially specific and less speculative about it.

Tifton is halfway between Carter country and the Florida line. The ASD dance was again held at the ABAC gym, set up by host callers Ed and Fred. That's Ed & Wilma Hawkins plus Fred & Genevieve Reuter, along with the young Stallions and friends of the college. Hot night, but FAN-tastic fun. Fred's on the mend. Wish him well. Sturdy, studious, ambitious guys like Fred can't be kept down!

Norfolk, Virginia— Probably the most unusual program I've done in a Van Winkle snooze-age was this one—conducting a one-night-stand clinic for callers after actually running a sample two-hour one-nighter with non-dancers especially recruited from the great General Public. (Who's General Public? —Co-ed.) It was a good chance to dust the old Straw off the Turkey. Sponsors were Hampton-Norfolk-Newport News callers and the SEVA, who also cooked up a Saturday nighter. I stayed with old friends from Texas, caller Ken and Judy Curtis in their new suburban home there. Everything moving is *military* in that tidewater territory. No wonder. It's

where the Monitor and Merrimack fought their pioneering duel. I visited the Army's only moated fort on active duty—Fort Monroe, a relic of the 1800's. It was a Union Army stronghold deep in Confederate territory throughout the Civil War, and a favorite destination of ex-slaves. History comes alive there. Visit soon, folks, since the Army wants to close this aqua-encircled encampment.



Wyalusing, Pennsylvania— Suddenly June had rolled into focus and it was time for a twelve-day bounteous bounce to the east, south and southwest, including the states of PA, NY, VA, TN, AR, MS and OK. Every stately state and varied village visited was uneschewed by me, by gum!

My first cloud-hop was Cleveland to Pittsburgh to Wilkes-Barre (say "bear") where my hosts Bill & Flo Brotzman picked me up at the little airport and we drove northward almost to New York state. Wyalusing is a town neatly tucked into the rolling mountains of northeastern Pennsylvania where every farmer knows his neighbor, every woodsman knows his oaks, and every Quaker knows his "oats." It was a small crowd in the little firehall for the Yellow Rockers club, but spirits were as high as a dingdong five-alarm. Hope I get back.

Utica, New York— After landing in Syracuse, I rented a bug to make the one-hour jaunt to Utica, where my hosts awaited—caller Lucille and badge-maker Ray Graf, fellow LEGACY-ites. The Swinging Squares club swung swimmingly. Leo Golicki cued cleverly. Nice to see Maurice and Dorothy, Irwin and Alice, other callers, and friends. We've said it before—our roots go deep in that area—far below the tough turf—back

to childhood memories both dusty and distant. (Conservatively, that's forty years back, folks. —Co-ed.)

Buffalo (Amherst), New York— A day later. On I flew. From Syracuse west to Buffalo. Buffalo-dians are a proud lot. I was proud to call there— my first chance to do my thing right close to the city. It was a FLADA-sponsored afternoon subscription dance in Amherst, set up by my hosts, Jim and Linda Wheeler, callers/cuers/leaders, who gave me a chance to reunite with her parents, Mike and Betty Stark, fellow Becket-eers of a quarter-century ago. I gotta say— Buffalo rates as a new "frontier" in friendship! Quote me on that.

Butler, Pennsylvania— Now it was Monday again. Back to Butler (north of Pittsburgh) after several years of not doing any *Butlering*, but for a bit of better bartering out and about. Keystone Squares met at the Holiday Inn in a cool hall. Lloyd and Eileen Lockerman rounded out the program. I stayed with a sister, Marlon Maxson, plus Dick & Pam. I also shucked a buck by renting a wreck from the son of an "ex" from Carnegie Tech, by heck!

Bristol, Virginia— The Tri-Cities area of Johnson City/Kingsport/Bristol gives a boost to the old rooster each year with an ASD dance in a Y hall there, aided by hosts Jim & June Criswell, caller Ralph Fulkerson, cuer Jim Cass and others. Jim Criswell is a hard worker for square dancing, I'll tell ya. Like the placid Mallard paddling like the devil under the surface. Thanks to him we created a monstrous sign for ASD in a six-hour muggy frenzied afternoon on his patio-studio to use at a convention or two. Move over, Mike— Michelangelo, that is!

Memphis, Tennessee— Coming into Memphis I was jolted a bit by a first-time experience (after a dozen years of heavy flying)— air pressure was inadequate as we descended and the oxygen masks dropped from their hidden compartments. That broke the routine for me, but shattered the composure of the white-knuckle crowd. Speaking of crowds, we had a good one at the Spurs and Saddles of Germantown for the annual ASD dance. Thanks to caller Eddie & Sally Ramsey for the super hospitality, Gordon Brower for rounds, and Fenton Sellers for a scrumptuous dinner. Nice to see Bob Marshall, Bill Crawford, and

all the other fine Memphians. I'll Saddle up to Spur my way thataway again soon.

Mountain Home, Arkansas— It's a good five-hour jaunt from Memphis to "Home," but the scenery up over the rolling Razorbacks and windward winding through the orchid and ochre Ozarks is well worth the trip. And if you are a flea market flitting fancier like me, you'll be stopping every half mile to "one more" trash and treasure mart to browse. The Twin Lakes Funtimers in that Legion "hut" had a small one this year, but it was an "up" dance, nevertheless. time marches on. Hut... hut.... hut.

Hardy, Arkansas— Retracing my tracks, driving an hour back toward Memphis (plus a "ferry" brief period afloat), I reached the Ozark Acres clubhouse in one of the shortest legs of the tour, but then logged an hour more finding my way to the mobile home of caller/cuer/hosts George & Toots Peterson, since I flipped instead of flopping on some back roads. Nice farmland



scenery anyway. The Shakers dance was also down in numbers, but the hospitality was A-1. Altogether a hearty, Hardy party.

Grenada, Mississippi— Today's trip took me down through Memphis again, and south into Mississippi, where the "misses are zippy" they tell me, and the city of Grenada is named for a country, or vice-versa. I must ask some "reliable sources" about that. Anyway, I love calling for the Promenaders and being welcomed by six-foot flashing bank letters at the edge of town is always a thrill, thanks to Charles Leflore. Sara Leflore cued the rounds in that cool city building. Big crowd this year at the ASD dance. Remarkably smooth dancing has

Continued on Page 24

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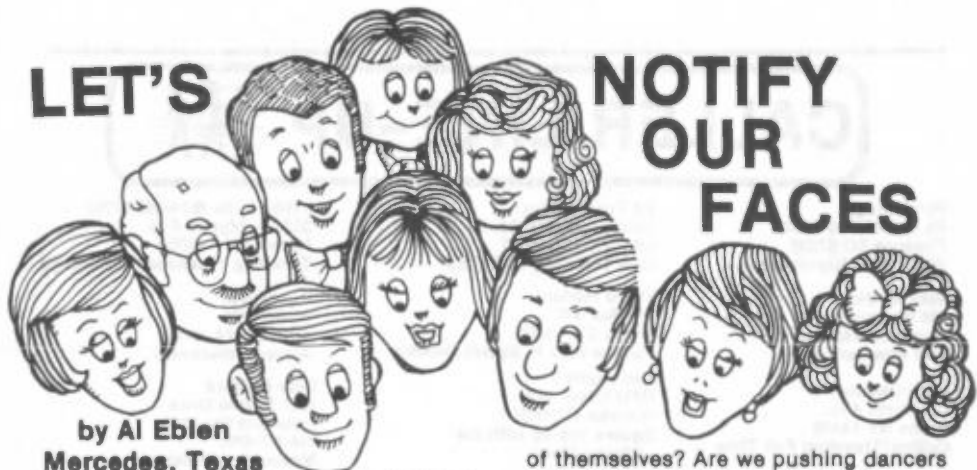
Darren Gallina



Buddy Allison

LET'S

NOTIFY OUR FACES



by Al Eblen

Mercedes, Texas

We'll likely never forget standing in a long line at a checkout counter, one time. We were waiting for someone in authority to appear and approve a couple's check. The clerk looked like a cadaver who had climbed out of a grave for a smoke. I heard one of the customers say, "Mary, do you feel ill? Are you sick?" The clerk replied, "Why no, I feel great. There is nothing wrong with me. In fact, I feel great." The customer told her, "If that is true, you had better notify your face."

I think this is true for a great many of us in square dancing. Many square dancers are happy smiling people. However, I have noticed that many dancers are very sad looking. They just don't look very happy. I've even had people tell me to smile. I wonder if concentration or thinking about what we are doing causes our failure to smile. On the occasions when someone reminded me to smile, I really thought I was having fun. If I was happy, why did it not show? I really don't know.

Here in the Rio Grande Valley of Texas, I see many of the best square dancers in the world. However, quite a number of them just don't look happy. Why? When I've asked them if they were having fun and enjoying the dance, most reply that this is the most enjoyable dancing they have ever encountered. I wonder why they do not show it?

Do we put too much pressure on people? Is there a terrible stigma on occasionally breaking down a square? Are we pushing smooth dancing to the point where people are afraid of making a mistake? I wonder, are we pushing styling to the point where people are unsure

of themselves? Are we pushing dancers into higher plateaus of dancing too soon? I know every Callerlab caller in this valley taught *release recycle* before the release date. Did we do it for the dancers' sake, or to make ourselves look good? I know dancers are being encouraged to join Plus I and II workshops when they are not yet ready. I saw one caller here in the Rio Grande Valley teaching a Plus I and II workshop trying to get the dancers into an *ocean wave*. He was having trouble. He said, "Let's see, we have *ocean waves*— that is, I think we have *ocean waves*— that is, some of us have *ocean waves*. He was comical, but not too happy with them. I should mention that these dancers were from other callers and other parks, as well as from his group. Someone, either dancer or caller, must have suggested that they go to a Plus I workshop. If a dancer can't make an *ocean wave*, or *square thru* four hands properly, he is just not ready for a Plus I workshop. It may be that peer pressure pushes people beyond their depth.

The answers to these questions are not easy. They are not any particular person's fault. A recent Callerlab newsletter said, "We have met the enemy. It is us." I think we as dancers and callers should strive to serve the best interests of square dancing. Callers should put the best interests of the activity ahead of making money.

Dear dancers and callers, when you are having fun, please notify your face!

My wife, Nellie Belle, has always notified her face. She is, without doubt, the happiest dancer I know. I'm working hard on notifying my face. Please, won't you all join us?

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Professional PROFILE

Seventh
in a Series

One of the newest members of the Callerlab Board of Governors, and one who well deserves to be featured as our cover caller and Professional Profile celebrity this month is Harold Bausch of Fremont, Nebraska (Omaha area).

As we begin to list his many credits as a professional full-time caller, we hasten to point out that Lili Bausch, his wife and constant helper, is equally responsible for many of the square dance accomplishments they've achieved as a team.

It all began way back in 1954, when Harold and Lili were presidents of the Leigh club. Due to unforeseen circumstances, the club suddenly had no caller, and the dancers teased Harold to try the art. He took up the challenge, and was soon hired as the regular caller. He credits Joe Vavra of Schuyler, Neb. as a big influence in the early years, as well as "Jonesy" Jones and Les Gotcher.

From that small beginning, Harold moved into practically every facet of the square dance activity, until today he calls practically every night of every month of the year (plus some afternoons), and square dancing has become truly a way of life for the Bausches.

A sampling of his activities, past and present, is a bit dizzying—he has called in nearly every state plus Canada, Germany and Hawaii; called on cruise ships and aircraft carriers, at many leading festivals, fairs, TV performances, twenty National Conventions, one National Postmasters Convention; taught thousands to square dance and presently teaches four classes a year; conducted square dance tours to Hawaii, Europe, England and the Caribbean; teaches callers as a Callerlab Specialist; serves on the Board of Callerlab; received Callerlab's Quarter Century certificate; has recorded on many labels, including his own Keeno label. Both Harold and Lili publish an area square dance news-

Other callers highlighted in this series are: Ken Bower, Orphie Easson, Jerry Haag, Don Williamson, Wade Driver and Tex Brownlee.



paper entitled the *Square Dance Reporter*; both write a monthly column in *American Squaredance* entitled "Dancing Tips;" both administer the official Night Owl and Grasshopper fun badge project; and they operate (since 1965) an annual festival/caller clinic known as Dance-O-Rama.

Harold likes to recall an exciting event in his own life. It was the big 1967 Omaha Symphony Orchestra "Country Western Night" featuring movie star Rex Allen, with a formal pageant-type program (Harold called for performing square dancers) and informal dancing for hundreds to music provided by the full orchestra later on.

A few of the other memorable festivals and events he recalls are the Golden State in California, the Mid-state and Cornhusker Festivals in Nebraska, the Illinois State Festival, San Angelo, Texas Festival, Twin-Cities Festival, Wyoming State Festival. With a smile, Harold also alludes to having been an admiral in the "Nebraska Navy."

For twenty-six years, Harold was the postmaster in Leigh, Nebraska. In addition, he is an amateur pilot who flies to some of his engagements. He was a Navy Air Force pilot, a truck driver and a mechanic.

Harold and Lili have five children—Veronica, Janice, Philip, Christina and Deanna. They grew up square dancing.



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Philip (Flip) called dances for a short while. All discuss returning to the activity when family responsibilities permit. There are presently nine grandchildren to whom the heritage can be passed.

Some of Harold's personal philosophy can be ascertained from his recent remarks to your ASD editors:

"My biggest concern today is that we might be getting too involved with levels and losing concern for those who have

made square dance great—the average dancers. I am concentrating on keeping square dancing for everyone. I am making an effort to call so that everyone dances—at all of my dances.

"I would like to see a return of the philosophy that we had years ago: If you are a square dancer, you are a square dancer, not a Plus 2 dancer or a Mainstream dancer or an Advanced dancer—just a square dancer."

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SQUARE DANCING

As Seen By One Who Is No Longer A Newcomer

by Bob & Audrey Milks
From Square Time, Ontario



Five years ago I made some pretty positive statements in the article entitled "Square Dancing— as seen by a newcomer." Positive statements such as "...we do not see ourselves square dancing to the exclusion of other friends and activities..." or "...we don't aspire to progress beyond 'club' level..." How times change in a period of five years!

Five years ago we had graduated and were new members of a club. Our goal was simply to dance at "club" level. Well, time changes terminology and also personal goals. The club now dances at Mainstream and Quarterly Selections and has started another section at Plus II. We got to Mainstream, then Quarterlies, then Plus I and on to Plus II. At each stage we blithely stated, "We'll be content when we get to the next level." Several next levels later, we still enjoy learning new dances, including easy-level rounds.

We enjoy dancing at Plus II. We may, in the future, want to do some workshoping on advanced level, but at our pace. We now recognize that different people progress at different rates. Some will be content to stay at a given level— others will want to move on to other levels. Neither is right, neither is wrong. The main point is that they should progress at their rate.

While we can now square dance at a number of levels, we find we enjoy those dances where callers are adhering to the published level and dancers are dancing at their level. There have been times where we may have known the calls but were not comfortable dancing them. On such occasions, where it was possible, we went to a level where we could dance comfortably. We enjoy dancing every level, especially extended basics with our beginners. Besides being a lot of fun, it is good for the ego (especially good after a workshop on a call such as *load the boat or relay the deucey*).

We enjoy dancing at any level where we are comfortable. We do not feel our prestige is at stake in dancing at a basic level.

We have really appreciated the

change in names for dance levels. It is good to see clubs and dances adhere to published levels. We enjoy being able to pick up a flyer or look up a club in a directory and know immediately if we are able to dance with them. This has meant increased mobility for us in terms of dancing. We now automatically pack dance clothes whether on vacation or business trips. Our experience has been that we are usually accepted as part of the group we visit within a matter of ten minutes. One club in Florida actually adjusted their round dances to match our abilities. That is real friendship!

We have enjoyed the opportunity to dance when we travel. We have been warmly received by clubs in Canada and the states. We believe that we, in turn, must make visitors welcome at our dances.

We have been impressed by the genuine friendliness of dancers. We now correspond (somewhat erratically) with dancers in England and Australia— dancers we met in Ottawa. We exchange visits with dancers from Montreal and New York State, even taking a bus load of dancers on our last visit. We have found that dancing is truly international with clubs in more than 30 countries. It has to help international friendship if we can dance with people even when we can't speak their language.

We have found dancers to be friendly and helpful people. We believe we must be the same.

One of the reasons we have enjoyed round and square dancing is because we got involved. Boy, did we get involved! We got involved in our club, in square dance camps and tours, in Convention '80 and, more recently, in the *Canadian Dancers News* magazine. At one point we got so involved that we looked back over a month and found we had danced four or five nights a week and had committee meetings in addition. We then paused and purposely cut back to two or three nights of dancing with magazine meetings in addition. This is our comfortable pace. It is more than some peo-

ple want to do and less than others are doing, but it is *our* pace, a pace at which we will continue to enjoy our dancing and not burn ourselves out.

There is enjoyment in being involved in an activity as long as one does not overdo it. We believe dancers must find their own comfortable pace.

Our family is still dancing. We notice the different priorities even within the family. Some give more time to round dancing, some to square dancing. It is still a great feeling to have a common interest with them and to meet on the dance floor.

Dancing has been good for us. It has helped to keep us active. We have met many new friends and enjoyed many visits with wonderful people. We have benefitted mentally, physically and socially.

Square and round dancing are ideal forms of recreation. But, each of us must decide what level or amount of dancing is right for us. If others put too much pressure on us, then it will cease to be recreation and its value will be lost. Dancing must continue to be an enjoyable experience if we are to continue to participate in it.



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by Jim Davis
Seattle, Washington

which both cords were "stripped" of the bulbous tissue, followed by complete voice inactivity during the period of recuperation. The surgery itself lasted less than an hour, the hospital stay just a few days, with the recuperation nearly two months. During this time, I was not to speak at all, not even in a whisper. In fact, I was told whispering was almost worse than an audible utterance. I had to learn to communicate by writing messages on a small pad or gesturing wildly, both of which became a real challenge to me and those around me. Upon pronouncing me fully recovered, the surgeon gave me an ultimatum: either seek counselling to learn the proper use of my voice or reconcile myself to the fact that it would be just a matter of time before I would be returning for a repeat operation.

A few years ago I began experiencing health symptoms that could not be ignored if I planned to continue with my calling career. Earlier I had agreed to take on the additional activities of a caller friend who was off to Hawaii for a month. This proved to be workable because his schedule dovetailed with mine. Thus, I found myself calling for 31 straight days without a break. Toward the end of that time, I developed a hoarseness bordering on that of laryngitis. My voice projection was rapidly diminishing, making it impossible for me to come up with the necessary volume.

I consulted a throat specialist, who diagnosed my condition as a severe case of polyps of the vocal cords. He explained that this is a common malady of many self-taught singers, usually requiring a surgical procedure to correct. Vocal cord polyps can be graphically illustrated by comparing healthy cords as those resembling slender rubber bands, while affected cords resemble little sausages.

I shortly succumbed to surgery in

I consulted a renowned voice teacher who had retired to the Seattle area from New York City and now found himself working nearly full time again, taking care of Pacific Northwest vocal entertainers. Since I have never had formal voice instruction, I did not know until he told me (within one minute after listening to me sing), that I was singing from the throat rather than the diaphragm. He explained that a professional singer sings "above the saddle of the horse." In other words, the sound from the diaphragm is brought up through the voice box into the facial masque, which is comprised of six major sinuses located alongside the slender portion of the nose, above the inner eyebrows, and in the temple region. It is important that the voice vibrate through these areas, creating its tone and quality, rather than

through the voice box. The untrained singer, more often than not, usually does not use the diaphragm and tries to produce all sound in the voice box. This will cause the vocal cords to vibrate continuously, which in turn produces irritation and could result in a swelling of the cords. It is this action which often leads to polyps and eventually surgery.

My voice counselor taught me breath control and gave me a series of simple voice exercises to be performed daily. These instructions, along with some dietary considerations, have been of tremendous help to me and I wish to pass them along to anyone who might benefit from the knowledge.

To Strengthen the Diaphragm: The abdomen supports the diaphragm and emptying the lungs of oxygen serves to strengthen the diaphragm. To do this, inhale through the nose, deeply and fully. Then exhale by blowing all the breath out through the mouth. Try to remain empty of breath, with your goal being 30 seconds or longer. Proper breathing is shown by breathing *in* and pushing the diaphragm *out* (rather than sucking the diaphragm *in*). Do the exercises below, inhaling through the nose on the first number and exhaling through the mouth on the second.

2/1 3/1 3/2 4/1 4/2 4/3 5/1
5/2 5/3 5/4

To Strengthen the Abdomen: Inhale deeply and fully through the nose. Exhale vigorously, blowing all the breath out through the mouth, remaining empty of breath. Then slowly and firmly draw the abdomen in and out seven times.

To Sustain the Breath: Inhaling deeply and fully through the nose, shut the breath off and hold it. Try to hold for a goal of one minute or longer. For breath

retention without wastage, count out loud up to 70 while doing this exercise.

Exercises for Resonance: Taking in oxygen through the nose create the sounds of "M", "N", and "NG" through humming as instructed below. Hum these about five minutes at a time several times a day. It is suggested you do this in the comfortable areas of the voice and not above C.

M— With the lips closed, humming this sound should cause the lips to vibrate and tingle and the sound to "ring." The sound should be displayed in the tear duct area, as well as the crown of the head. It should sound like the buzzing of bees or like humming through a piece of wax paper over a comb. In vibrating, a "tinny" sound and itchy feeling are good, while a hollow sound is bad.

N— Place the tongue in back of the teeth when humming this sound, as in the word "wonderful."

NG— Place the tongue farther back in the mouth when humming this sound as in the word "hung."

Remember: It is impossible to vibrate too much.

Dietary Restrictions: To give your vocal cords and voice the best possible care, adhere to the following:

Do not eat ice cream, yogurt or any other dairy products within an hour before calling. These coat the vocal cords and produce phlegm. In the case of phlegm, work it around in the throat gently, rather than attempting to loosen the mucous in the usual fashion.

Do not drink iced beverages before or during calling. A warm or hot beverage is preferable, as the vocal cords best respond to being bathed in a constant flow of warm and soothing liquid.



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Mike Trombly

TNT160 BELL ON MY HEART by Al Brundage
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TNT162 SCOTT'S HOEDOWN, Patter by Al Brundage
TNT163 SWEET SUGAR, RD by Dave Fleck
TNT164 WEDDING BELLS by Al Brundage
TNT165 TAMARAN by Steve Brissette
TNT166 THE MORE I SEE YOU, by Lee Kopman
TNT167 GAL IN CALICO, by Mike Trombly
TNT168 YOU'RE THE ONE, Round by Bill Hopkins
TNT169 I'D LIKE TO DANCE by Garland King
TNT170 THIS OLD WORLD, by Bob Van Antwerp
TNT171 NOTHING WITHOUT YOU, by Vernon Porter
TNT172 MENTION MY NAME IN SEATTLE, by Gene Trimmer
TNT173 STALLION GREY (patter), by Mike Trombly
TNT174 LITTLE BIT OF COUNTRY, by Dave Fleck
TNT175 WROTE ME A LETTER, by Hank Hanks
TNT176 WALK RIGHT BACK '81, by Ted May



Dave & Shirley Fleck
Al Brundage Gene Trimmer



PARTY LINE: *After-Party Fun*



by Bob Howell

From the Report of the
"Prairie Conclave," Nebraska

The following ideas and concepts of after-party fun were shared by several of the trustees of the Nebraska Prairie Conclave.

The initial premise dealt with the use of wisdom and discretion in the types of activities used at an after-party. An individual should never be embarrassed by having a stunt or skit directed at him which is in poor taste. Offensive skits and stunts are to be avoided. The group itself should influence the essence of the level of fun.

Several varieties of skits and stunts were shared by various participants; however, most of the discussion hinged around how often and when after-parties should be utilized. It was recommended that after-party activities should be employed in the following ways:

1. During a mid-evening break at a square dance. (Generally involving all those present.)

2. After an evening of dancing at special seasons of the year; e.g. Hallowe'en, New Year's Eve, or possibly in June at the conclusion of the square dance year.

3. At dance weeks, or festivals that involved two or three days' attendance.

Some of the varieties of activities were:

1. Skits that had to be rehearsed.
2. Skits that could be read off an instruction sheet while being enacted.

3. Stunts that involved playing tricks or pranks on specific members of the gathering.

4. Games and relays that included all participants at the affair.

It was pointed out that shorter skits held greater interest than prolonged ones and that programs of skits and stunts should not be permitted to be prolonged until the interest of the group begins to wane.

The fact that participants provide the

best entertainment proves we all enjoy watching each other make a fool of ourselves.

Team events are sure-fire methods of creating total participation as they can accommodate vast numbers of players. Simple props generally are sufficient for highly successful games, races and skits. Elaborate props can motivate a group before the time of the after-party, but they generally do not add that much to the skit itself. Simplicity is the key.

Several of the skits and games offered centered around the square dance motif; however, many of the suggestions were take-offs on Campfire, Boy Scout, Girl Scout and adult fun events. The fact that a sing-along involves everyone was pointed out and that, in one instance, a band had been formed from within the membership of one square dance club.

Gimmicks for finding square dance partners and forming squares were presented. It was stressed that prizes were unnecessary; however, home-made varieties of same can be a lot of fun.

Rather than have the caller be responsible for the mid-break fun time, it was suggested that that responsibility be shared with other members of the club. Again, here was another method of developing leadership with the group. Methods of involvement were discussed and several suggestions were made as to how to obtain "volunteers."

There should be an awareness of safety in all parties and events and, although one cannot anticipate all problems in managing a stunt or game, don't ever run an event without a dry-run at home. Preparation is a must.

Finally, know the physical plant and facilities and know the group and participants so that the after-party can fit both the area and be fun for all those present. Everybody must be a winner, both as a participant and/or as a spectator.

PARTY LINE: Ideas



LIMBO SQUARE

Here's an after-party or intermission stunt that follows a current rage and creates fun. Get yourself a long pole, such as a clothes pole wound with crepe paper, and have two accomplices hold it over the heads of a set of dancers. As your caller calls any patter, lower the pole slowly while they dance under it. Straw hats provided for the men and crepe flowers for the ladies' hair will add to the hilarity.

HUMAN PUZZLE

One gal (good at unscrambling puzzles) waits while MC pulls line of men holding each other with double wrist lock around, over and under arms, etc., to march music. Then she is the leader and has to unscramble them. This is a good one for two teams in competition!

PASSING THE BUCK

Here's a typical meeting at _____ club. Chairman calls the meeting to order, then announces Bill Jones will take over. Bill says he phoned Tom and Tom will lead meeting. Tom gives another excuse. This may continue through as many people as you can make up excuses for. The last one, Joe, who is "drunk", gets up and recites a poem...any poem...to constant heckles. "Thus ends the saga of the _____ club, and thus ended the club."

These three stunt ideas were taken from the booklet, *Party Line*, now available from ASD. See "Book Service," Page 78, for information on how to order.

TELL ME A STORY...NO, DON'T!

This is for callers. Maybe we need to set some ground rules on story-telling and jokes at the square dances. Here are my suggestions:

1. Don't tell the story until after the tip. Wait 'till the dancers are seated and resting. Not while they are standing in a square, waiting to dance and fidgeting.
2. Don't tell stories about any person and especially not your wife. To tell one about yourself is OK, if it's funny and you can take it.
3. Don't tell any stories that include body functions.
4. Don't tell any stories unless they have a point.
5. Don't tell any stories if you can possibly keep from it.

The caller should strive mightily to be remembered for the good dance he call-

by Arne Salonen
From *Footnotes*, Washington

ed. Eight or nine years ago, our club had a traveling caller who was supposed to be very good. I won't mention his name. He was in our area and wanted a fill-in dance so we invited him down. I don't remember if he was a good caller, but I will never forget the corny jokes he told. Is that what you want to be remembered for too, Mr. Caller?

As a member of organized square dancing, I think the caller should try to make the dance a big thing and give it his very best. The dancers will sense his dedication, appreciate his effort, and go home remembering a good time. And that's the way it should be.

Family Affair

by Robert Greene
Dillard, Georgia



COUSINS MEET AFTER 35 YEARS

Darrell Sigmon had not seen his cousin, Jerry Babb, for over 35 years before they met during a weekend dance at The Square Dance Resort at Andy's Trout Farm in Dillard, Ga.

Rhett Glover from Griffin, Ga. was calling that weekend. Jerry, who belongs to The Pacesetters in College Park, Ga., had danced with Rhett at the Griffin Squares so he, his wife Faye, and another couple, came for the weekend. Darrell and his wife Carolyn came with seven couples from the Catawaba Valley Squares in Hickory, N.C., some of whom had danced with Rhett the previous two years at The Square Dance Resort.

Jerry said later that there was something familiar about Darrell when he first saw him on Friday evening but he hadn't thought too much about it. However, later in the evening, Darrell heard some members of his club say they had met Chuck Babb's sister-in-law. Chuck, who is Jerry's brother, had been the caller for their club before moving away.

Darrell went looking and found a cousin he hadn't seen for over 35 years. The rest of the weekend, between dances, of course, was spent reminiscing about their boyhood years in Lenoir, N.C. Square dancers say they belong to one big family and this sure proves it.

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Talk About Your Soft Jobs!

by Lloyd & Elise Ward
Eugene, Oregon

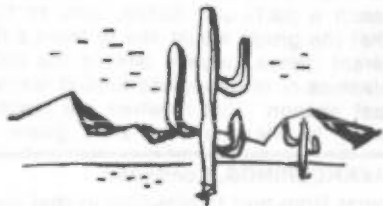
Lloyd and Elise Ward share with us their experiences in handling the round dance program in a recreational vehicle park. Read on to determine the ideal method of mixing business with pleasure:

After teaching rounds for many years in our home town of Eugene, Oregon and since we had just joined the ranks of the retired community, we were somewhat apprehensive when the opportunity came to teach rounds at Rincon Country Trailer Village in Tucson, Arizona. Now, after nearly completing a full season we are happy we came.

Tucson is different from the better known Mesa area. While Mesa is populated by hordes of square and round dancers, Tucson has a much smaller number of dancers. The park where we function as resident teachers has some 500 spaces for recreational vehicles. Our park opened in January 1980 with all new buildings including a large auditorium with a wood floor that will dance about 35 squares. There is an adjoining rec hall which is used for smaller groups. In addition to the dance program they offer other activities such as billiards, silversmithing, lapidary, woodworking, sewing, drama groups and a park band, all of which keep the residents well occupied.

Our dancers are retired people, happy and quite active. They all are quite mobile in that they can hook up and be on the road in an hour if they decide they want to take a trip. Most of our people start arriving about October 15 and depart about April 15 for cooler climates.

Many of the dancers have never danc-



ed either squares or rounds. The resident caller, Nate Bliss, conducts basic classes as well as Mainstream sessions up through Advanced and Challenge levels. We had to interest the people in round dancing and had the complete support of our caller. In fact, he recruited the bulk of our basic class prior to our arrival. We had 37 couples in the basic class and after 15 lessons we still have 30 couples left. Dropouts are usually due to travel plans, illness or a bike accident that dislocates a shoulder.

Teaching retired people is a challenge; however, they are eager to learn, often practicing to tapes they have made during class sessions. We find that we must slow down our teaching pace and use more repetitive drills, yet we must keep the activity more like play than work. We use terms such as, "We are going to play with this figure," as opposed to "working" on this figure. One must be willing to give help during break times or before and after class.

To a teacher it is exciting to see a group of mature retired people doing their thing to "Miss Frenchy Brown" or "Little White Moon." We use mixers in moderation and try to have a few party dances that help them to relax and enjoy themselves. During a two-hour session we take two short breaks. Tired dancers don't learn very well. We use mostly hash cueing as opposed to teaching routines. We can cue movements they have learned and mix up sequences yet get completely through a record without major breakdowns. Learning this skill means the instructor must also do his

homework.

Teaching sessions for the various dance levels are somewhat of a problem in that as yet we do not have large numbers and our dancers do come and go. One can't be sure who will show up for class. Many times we prepare to teach a particular dance, only to find that the group would like to learn a different dance, usually one of the older classics or one they had almost learned last season. This is when the teacher must be flexible and shift gears. It

makes life very interesting.

Our season has been so rewarding. We have developed many new and effective teaching methods. We are inspired by the willingness of the dancers to respond to our teaching and to put up with the foolishness that sometimes creeps into it. We enjoy working with our caller, who is also a round dancer, and we cherish all the new friends that we have met.

We are looking forward to our second season starting in October 1981.

MEANDERINGS, Continued

burst from bud to blossom in that deep south country. Blossoms? Yes 'm. Bless 'em!

Bartlesville, Oklahoma— A zigzag route skyward through Pittsburgh, Dallas, Tulsa, etcetera, got me to the city that is practically a wholly-owned subsidiary of Phillips Petroleum. Bartlesvillians are well proud of that gas-tronomical fact of life. (Deeply well proud. —Co-ed.) I called for the Single Stars this time around, and my host, Larry Maddox, set up the whole deal at the fairgrounds hall in Dewey. Bud Smith is the local caller. Good

show. Ten subscriptions gained out of fifty prospects, equalling 20% response for the magazine (10/50/20) ain't bad, calculated according to the Dewey Decimal System. (Ugh. —Co-ed.)

With that bit of numerical nonsense I must count myself out for another month, for a trio of good reasons— first, that was the end of the tour. Second, there's no more space. Third, it's rhyme time, and you'll be lots *verse* off after you read this:

Life is like bread, it has had to be spread,

So for *butter* or worse, *jam* it up, brother!

Do it up double, not *margarine*-ly fed.

Jelly-ho! One good *churn* deserves another!

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Yes, believe it. These skirts are made from men's neckties. Many of you have seen them on the dance floors around Columbus, Ohio and at the State Convention in Cleveland in May. In the picture is Lila Brewer and her daughter Dawna Bayles of St. Louisville, Ohio. Lila is a member of Wheelers 969 Club, Columbus, Ohio and Lucky Squares, Johnstown, Ohio; both are members of The Bucks and Does Singles Club, Columbus, Ohio.

The skirts are very easily made. Nice ties can be found at garage sales, Goodwill stores, or in the backs of closets. Make sure the ties are clean, then take seam out of back of tie and remove lining. Leave the lining on the V ends. Press them out flat. Measure the length of your favorite square dance skirt, cut ties to length desired. Usually one side of the V is longer than the other. Gauge the V so the seam is the same on both sides. Seam. Take the ends which you cut off and make waistband. Also, be sure to taper the seams in at waist so you get a good flair. Set in zipper, put on waist-



band and it's ready to wear. No ruffling, gathering, or hemming. The lining on the V makes the hem.

The above skirts contain 25 to 30 ties. If anyone would like more detailed instructions, write to Lila Brewer, P.O. Box 63, St. Louisville, Ohio 43071.

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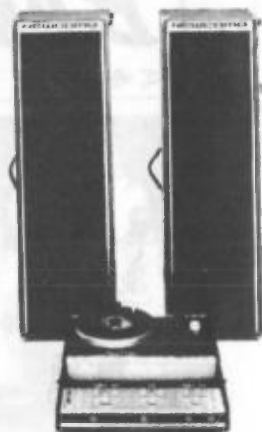
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feedback

There has been a groundswell of enthusiasm throughout the square dance alliance to name western square dancing "The National Folk Dance."

I have been a square dancer for the past forty years, and have devoted many hours of my time to help in forwarding square dancing in every area that is available to me; therefore, it might seem contradictory to state that I do not wish to see western square dancing named "The National Folk Dance," but I have valid reasons for not singling out one phase of the dancing we all love so well.

I have recently corresponded with Dr. John M. Ramsay, Director of Recreation Extension, Berea College Country Dancers and Christmas Country Dance School. I would like to quote a passage from Dr. Ramsay's letter to me of March 24, 1981, to fortify what I feel my position to be in regard to naming western dancing the national folk dance.

"Certainly folk dances of the United States have many, many countries of origin. Different sections of the country would, of course, emphasize different dances depending on where the lion's share of the immigrants came from: Scandinavian in the Midwest, Latin in the Southwest, a great variety of ethnic dances in the big cities, and of course Scotch-Irish in the Southern Highlands. The contributions of the blacks are only now being documented and have certainly had a very deep impact on

American folk music and dance.

"In view of the new awareness Americans have of the trauma of belonging to a minority group, it seems to me it would be unwise to single out any one dance style and make it the National Folk Dance. Honoring one dance above others will have some negative effect on other types of American dance. An understandable reaction would be to feel that this means other dances are not American."

To specify certain dances that come under the aegis of "Square Dancing," one could name the Contra, the Mountain Circle dance, the Kentucky Running Set, etc. All are part of the folk dance. The Early American dance is also considered an American folk dance, but its origins are certainly in England.

I would suggest that we change our wording in regard to western square dancing and instead of getting the name of square dancing in the Congressmen's hands as "The National Folk Dance", rephrase it to be "A National Folk Dance."

My continuing support will always be with western square dancing since I have enjoyed countless hours as have we all with this dance. I only hope that we can continue to enjoy it no matter how it would be formally named.

*Mrs. Fenton Sellers
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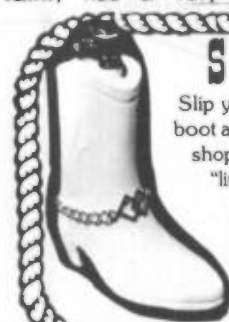
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31st



NATIONAL SQUARE DANCE CONVENTION

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The home town of the automobile, original ballpark frank and ice cream soda, Detroit is also a major financial center located on one of the nation's busiest inland waterways, the Detroit River. It all started in 1701, when a man named Cadillac built Fort Pontchartrain d'Etroit. And the riverfront is still the center of activity, from the gleaming towers of Renaissance Center to Cobo Hall and the convention complex.

Across the river is Windsor, Canada, a foreign country and charming neighbor. Emporiums specializing in linen, fur, gold, china and wool line downtown Windsor streets, as do bakeries and restaurants with tempting French, Oriental, Italian and other food from around the world. Detroit is the only point in the U.S. where you can look south into Canada. The Ambassador Bridge and Detroit Windsor Tunnel make it easy to travel between the two countries.

Detroit, the oldest city in the midwest, has found a new energy, and this new energy reaches across the metropolitan area. While the crime rate in many American cities has soared, Detroit's has gone down.

A myriad of events await you, new and old, history and heritage, cars and culture, sports, entertainment and attractions in Detroit, the Renaissance City.

NATION-WIDE CONTEST

"Have you ever wanted to write a song that thousands of people would be dancing to? Wouldn't you like to hear your name over the PA system as one of the winning contestants in a nation-wide contest?" ask Program Chairmen Shella and Tom Huls.

Now you have the opportunity. The Program Committee of the 31st National Square Dance Convention is sponsoring a contest to find one square dance, one round dance, and one line dance to represent Michigan and the 1982 Convention.

Each entry must reference our beautiful state of Michigan or the upcoming "31st." All contestants must submit two copies of each entry, either cassette tape or 45 rpm records, with two typewritten cue sheets by October 1, 1981 to the Program Chairmen, Shella and Tom Huls. Records and tapes are not returnable. Be sure that your music is a classic or a Gold Star record since it must still be available at the time of convention.

Winners in each category will be announced and introduced to Michigan dancers on November 7, 1981 at the Michigan State S&R/D Convention to be held at the Cobo Hall Civic Center in Detroit, Michigan. The winning entries will also be spot-lighted at the 1982 Convention and receive special recognition in the Convention Program Book.

Don't miss this opportunity for recognition and fame! Let your square, round or line dance be the tune everyone is singing and dancing to in Detroit in '82. Send entries to Shella and Tom Huls, Program Chairmen, 1202 Barber Road, Hastings, MI 49058.

ANOTHER BATCH OF COOKBOOKS

In 1961, Michigan hosted the 10th National Square Dance Convention, and at that time a Cookbook was printed for the enjoyment of the square dancers of that year. Now the 1982 Convention Cookbook is no longer a dream, but a reality. 99 and 44/100 percent of the submitted recipes were used, and every person submitting has at least one in, but it is certainly 100 percent pure good eating from any of the 722 recipes. They are tried and true family treasures, usually quite easy and quick to make.

These Cookbooks make excellent gifts for any occasion and can be ordered on your 1982 Convention Pre-registration form for \$5.00 each, or through the mail at \$5.00 each, plus \$1.00 each for postage and handling from 31st National Square Dance Convention, c/o Louis Price, 4825 Burt St., Grand Ledge MI 48837.



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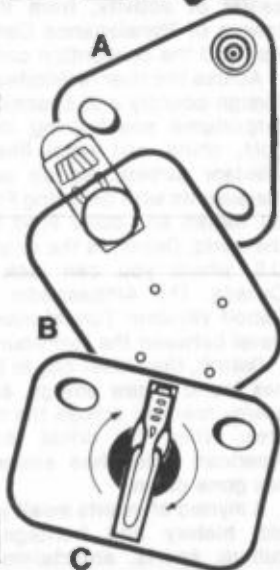
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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— August 1956

From a continuing article on "Social Dancing in America" (the early years): "The taverns remained as the places where people most frequently repaired for an evening of dancing. We may read of the many times that George Washington danced most of the night at one tavern or another; no opprobrium was attached to frequenting such resorts, and our present day schoolbook picture of Washington as a prim, punctilious puritan would probably convulse his friends with merriment."

From Pigtail Promenade, our Mother Goose, Olga Kulbitsky, tells us that the action of Looble Loo, an English Song Play for children, represents the ritual of the Saturday night bath! Originally this ring dance, which can be traced back to the 16th century, was a clown's or clownish dance. Then drawing-room versions were introduced. A modern jazz version is known as Hokey Pokey. Remember? "I put my right hand in, I take my right hand out, I give my hand a shake, shake, shake, and turn myself about. Here we go Looby-Loo. Here we go Loobey Light. Here we go Looby-Loo. All on a Saturday night."

A quote from Lilly Grove in "Dancing," 1895: "There now exists a great deal of technical and athletic dancing exertion, but we rarely see what was called the 'poetry of motion'."

10 YEARS AGO— August 1971

Will Orlich, master square dance choreographer, is featured on the cover and in a special article about him. Not a caller himself, he was a champion of smooth dancing and a censor of impractical calls for years. Feeling that beginners were not adequately taught the

basics of square dancing, in 1956 he first conducted a series of progressive workshops to teach basics in a comprehensive manner. In 1961, he instituted the National Callers Report (NCR) in which new calls submitted were evaluated. He experimented with new ideas of merit, and then incorporated his findings into figures for use by callers. To test the new movements, Will organized the NCR Workshop in Akron, Ohio; a second group was formed—the American Squares—who did preliminary testing. If material was acceptable at this workshop, it was passed on for in-depth experimenting in the NCR Workshop.

In 1968 Will started a unique service called the National Association Report. Intended primarily to assist new callers, these reports are limited to the 50 & 75 basics program.

After moving to Florida in 1969, Will organized the Florida counterpart of his Ohio NCR Workshop. He wrote several booklets including *Set-Up and Get-Out*, *Choreo Guidelines*, *Choreography Gimmicks*, *Arky Square Dancing* and *Plus 50 Experimental Basics*. Dancers should benefit from his latest book, *How To Be A Smooth Square Dancer*. At this time, Will has been a choreographer for Grenn Recording Co. for 14 years, written figures for over 100 workshop records and 16 singing call records, taught hundreds of workshop classes, and conducted scores of caller clinics throughout the U.S. and Canada. Will has edited the "Workshop" in *American Squaredance* for many years. Now you know why he's called "Mr. Square Dance Choreographer."

The New Idea for this month is *triple trade*.

Continued on Page 72

DATE-LINE

Wisconsin— University Dance Workshop, Lloyd Shaw Fdn., Univ. of Wisc., Oshkosh; August 9-13. Write Shirley White, Kolf Center, Univ. of Wisc., Oshkosh WI 54901.

New Jersey— Festival '81, Glassboro State College; Aug. 14-15: Ralph Trout, Don Hanhurst, Tom Miller, Hap & A.J. Wolcott, Rudy & Ann Nehring. Write Lois Trout, 128 W. McNeal St., Millville NJ 08332.

Tennessee— 8th State Convention, Culp Ctr., E. Tenn. State, Johnson City; Aug. 14-15; Tennessee callers. Write PO Box 11, Johnson City TN 37601.

Pennsylvania— Challenge Level Weekend, Village Square; Aug. 14-18; Ed Foote. Write Cliff & Gussie Irons, Village Square, RD 1, Downingtown PA 19335.

South Carolina— Waccamaw Jamboree, Coastal Carolina Gym, Conway (near Myrtle Beach); Aug. 14-15: Elmer Sheffield, Roy & Jean Green. Write John R. Kelley, 1131 Blue Ridge Tr., N. Myrtle Beach SC 29582.

Wisconsin— Trails End Dance, Aug. 20, Forum, Dane City. Frdgs., Madison; Wally Schultz, Mill Thorpe, Si & Marilyn Kittle. Write Elvin & June Myklebust, PO Box 405, Windsor WI 53598.

Wisconsin— 22nd S&R/D Convention, Dane City, Coliseum & Forum, Madison; Aug. 21-13. Write PO Box 405, Windsor WI 53598.

Pennsylvania— Rounderama Special, Americus Hotel, Allentown; Aug. 21-23; Steve & Fran Bradt. Write Dave Platt, PO Box 146, Somers Pt. NJ 08244.

Washington— 25th Ann. S/D Festival & Salmon Barbecue, Western Dance Center, Spokane; Aug. 21-23; Mike Sikorsky. Write Frank & Patricia Comer, E. 910 Decatur, Spokane WA 99207.

Alabama— State Festival, Mobile; Aug. 28-29; Elmer Sheffield, Jim & Dottie McCord, sponsored by Mobile S/D Assoc. at VFW; finest callers and cuers in the state at the Mobile Muni Auditorium Expo Hall. Write Dallas & Elaine Hastings, 4808 Easy St., Mobile AL 36619.

Alberta— 13th Ann. Convention of Alberta S&R/D Assoc., Lindsay Thurber H.S., Red Deer; Sept. 4-7. Write L. McCafferty, Box 674, Didsbury, Alberta TOM OWO.

Missouri— 23rd Ann. Western Mo. Festival, Student Union Bldg., Central Mo. Univ., Warrensburg; Sept. 4-6. Write Greg Edison, 3507 NE 67th St., Gladstone MO 64119.

Ohio— Hidden Valley Labor Day Camping Weekend, Archbold; Sept. 4-7; Bill Shipman, Dave & Shirley Fleck. Write Dave & Shirley Fleck, 3444 Orchard Trail Dr., Toledo OH 43606.

Pennsylvania— Kon Yacht Kickers Labor Day Jamboree, Conneaut Lake Park; Sept. 4-7. Write Jim & Cheryl Moore, 1115 S. Cottage St., Meadville PA 16335.

Oregon— Callers College, Sept. 7-10; Jamboree, Sept. 10-13; Wallowa Lake, Joseph; Write Vaughn & Jean Parrish, Rt. 2 Parrish Rd., Berthoud CO 80513.

New Hampshire— 31st Ann. Folk & S/D Week, The Inn, East Hill Farm, Troy; Sept. 8-13; Dick Leger, Joe Wallin, Yves Moreau, Ralph Page. Contact Ralph & Ada Page, 117 Wash. St., Keene NY 03431.

Georgia— Appalachian Clogging & Hoedown Festival, Mt. City Playhouse, Rabun City; Sept. 11-12; Bill Nichols. Write Festival Committee, 6410 Boyette Dr., Norcross GA 30093.

Nebraska— 11th S&R/D Convention, Scottsbluff; Sept. 11-12; Ken Bower, Arlin & Linda Samples. Write Joan Coker, Rt. 2 Box 321, Scottsbluff NE 69361.

Wisconsin— TMFM S&R/D Weekend, Wisconsinaire Resort, Hazelhurst; Sept. 11-13. Contact E. Elias, 1571 So. 57 St., West Allis WI 53214.

Indiana— Dance Weekend at Potawatomi Inn, Pokagon State Park, Angola; Sept. 11-13; Ken Crowley, Bill Peterson, Marilyn Hicks. Write Bill & Cathi Peterson, 30230 Oakview, Livonia MI 48154.

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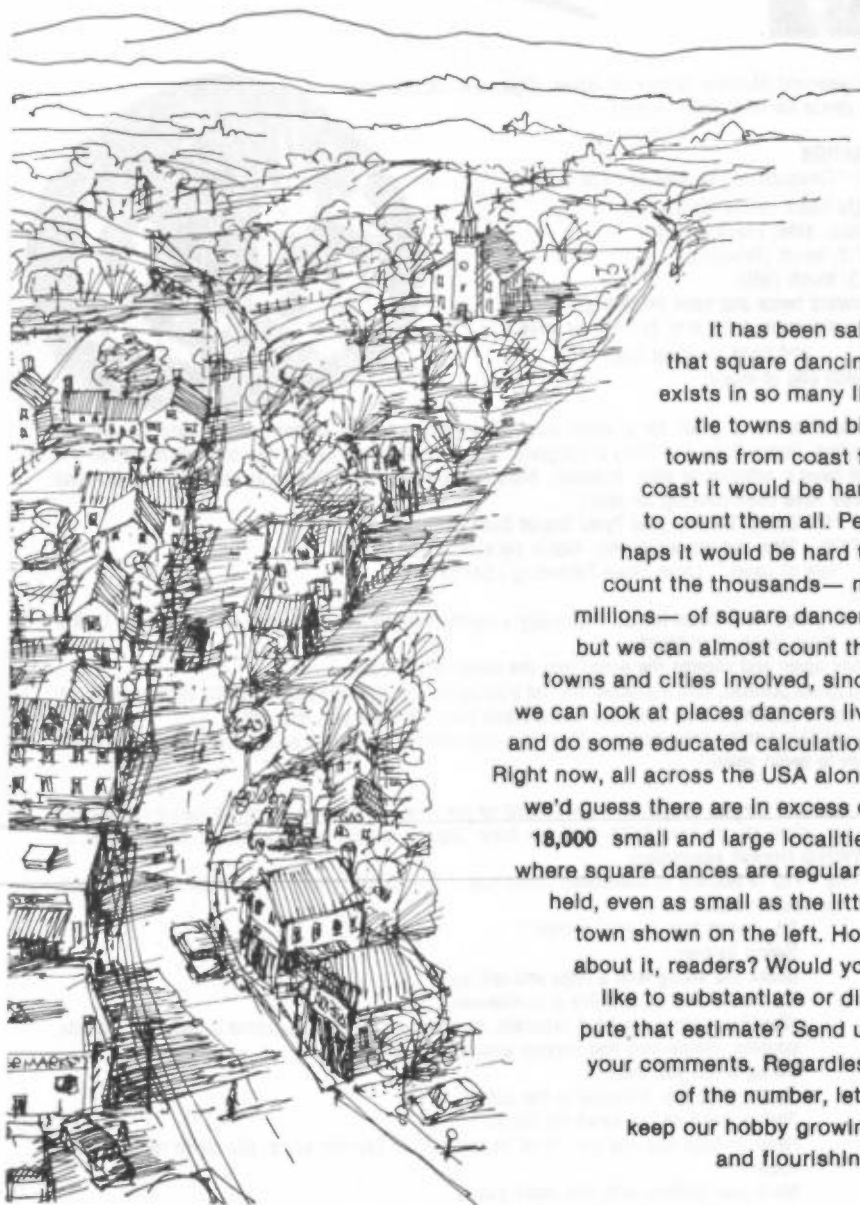
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Sketchpad Commentary

PROLIFERATION/PERPETUATION



It has been said that square dancing exists in so many little towns and big towns from coast to coast it would be hard to count them all. Perhaps it would be hard to count the thousands— no millions— of square dancers but we can almost count the towns and cities involved, since we can look at places dancers live and do some educated calculation. Right now, all across the USA alone, we'd guess there are in excess of **18,000** small and large localities where square dances are regularly held, even as small as the little town shown on the left. How about it, readers? Would you like to substantiate or dispute that estimate? Send us your comments. Regardless of the number, let's keep our hobby growing and flourishing.



by Bob Howell

easy level

Fourteen-year-old Michele Pepper of Dover, Delaware, contributes our solo dance for this month, called...

CELEBRATION

MUSIC: "Celebration" by Kool and The Gang

Wait eight beats before starting.

Side, close, side, touch (right);

Walk, 2,3, touch (forward);

Roll, 2,3, touch (left);

Point forward twice and back twice (right foot);

Point forward once, back one, to the side once,

and pivot $\frac{1}{4}$ (right foot);

Repeat until end of music.



This smooth dance is great for a warm summer evening. It was written many years ago by two Clevelanders, Henry Oster and Harry O'Laughlin, whence comes the name "Double O Schottische." It does not have a schottische step, however. Mary and Ed Antene of Cleveland use this simple round dance they have been dancing for years ...

DOUBLE "O" SCHOTTISCHE (Old Tyme Round Dance)

FORMATION: Man and woman facing, man's back to center of hall.

MUSIC: "Isle of Capri," Lloyd Shaw Recording LS4553

ROUTINE:

Both hands joined, slide twice to man's left (lady's right), twirl the lady under the lad hands (M's L, W's R) in three steps, then touch.

Join hands again and reverse the action and the movement (RLOD).

In closed dance position, turn maneuver on first step so man is walking forward in LOD three more steps (W backs up). Man then balances forward and back (W back and forward).

Do two right face turning two-steps and pivot as a couple three steps (full turn), touch on the last count ready to begin again.

The dry season of the year is upon in the west and so goes the tumbleweed. Here is a dance I have been using at one-night-stands from Ralph McNair's book, Square Dance! and the groups have enjoyed it.

TUMBLEWEED (Howell adaptation)

MUSIC: Try "You're Nobody Till Somebody Loves You," Top 25356. (Add intro, middle break and ending to fit the seven sequences.)

1-4 No. 1 man bow to your partner

5-8 Swing partner

9-20 Break the swing with a right and left lead

Go around that square like a tumbleweed

(Gent No.1 and Lady No.1 separate, go outside their corners, come in between the side couples, inside next and outside around their opposites.

21-24 Swing when you meet.

25-28 Sashay thru No. 3 couple to the center.

29-32 Sashay back on the same old track.

33-44 Head on back the way you came, in and out, do just the same. (Go home reversing the route.)

45-48 Meet your partner with one short swing.

49-64 And promenade go round the ring.

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| Overflow area | Pets Allowed on Leash |

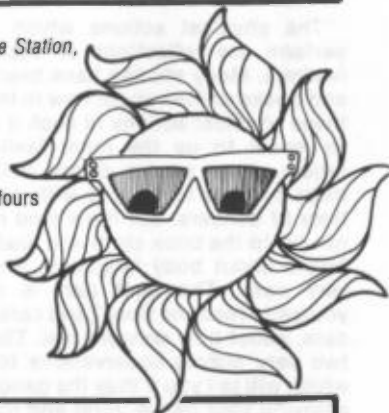
There are five Sundays in August and Don Buzzingham of College Station, Texas, contributes an appropriate contra:

FIFTH SUNDAY

FORMATION: Alternate duple

-- Wheel around
-- Bend the line

Everybody forward and back
-- Your corner swing
Put her on the right, go down in fours
-- Come back
-- Circle left
-- Star left
-- Half promenade
(Skirt skaters position)
-- Right and left thru



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Calling Tips

READING THE FLOOR

by Tom Perry

OBSERVE BEHAVIOR

The physical actions which people perform are reflections of their inner feelings. Many studies have been made and books written about how to interpret these physical actions in such a way as to reveal to us the inner feelings of others. As a square dance caller you must be able to do this with an entire floor of dancers. But there's no need to run off to the book store and load up on books about body language; it's really very easy. The hard part is making yourself "read the floor" and care, really care, about how dancers feel. There are two very simple observations to make which will tell you if they the dancers are enjoying your dance. First and most important is, how do you feel? Are you having a good time? Do you look and act like a person who is having a good time? If so, there is a good possibility that everyone else is following your lead and also having a good time. If you are feeling low, and acting the part or if you look like a person who would rather be somewhere else, it's almost *certain* that everyone is following your lead. And the next time you call for this group a lot of them *will* be somewhere else. The second observation to make is the dancers themselves. This should be more difficult because you have only their body language to rely on, but let's make it simple. It's easy to identify people who are enjoying themselves. They laugh, they talk, they move around from group to group. So if they are not doing these things, let's just assume that they are not enjoying themselves and do something about it.

WALKING THE TIGHTROPE

The entire act of calling a square dance is much like walking a tightrope.

You must push yourself and the dancers right to the limit of their abilities and be constantly alert so that you can identify that point beyond which lies disaster. Here are some things to consider.

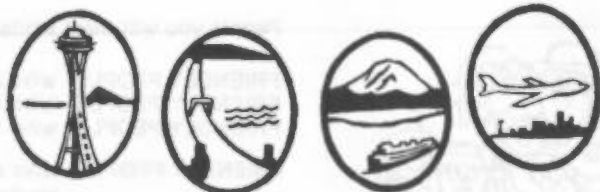
The first tip sets the trend for the entire evening. You will find that those who break down during your opening patter will have their confidence destroyed and be unable to dance at their normal level of competency for the rest of the program. Keep it simple during the opening tip and let them get to know you. The singing call should be exciting but don't pull out all of the stops. Save that explosive singing call for later. You may need it. Above all don't use a dreamy ballad. It sets the wrong tone for the evening.

The mental state of your dancers, as a group, will lie somewhere between suicide and euphoria. You must keep this state constantly changing or the group will change it for you. Even the most exciting material will not force the group to stay on the high side all evening and when they choose to change their own mental state two things will happen. 1) the change will always be in a negative direction and 2) you have lost control. Here are some simple rules to follow to help you maintain control of your own program:

1. Singing calls are the best tools with which to change the mental state of your dancers. Patter should be selected to take advantage of the mental state achieved with the previous singing call.
2. Never try to maintain the same mental state through two entire tips. It's too long.
3. It's alright to progress from a ballad (low state) directly to a rousing (hi-state) singing call. It's also alright to work your way slowly from a ballad to a rousing singing call over a period of several tips.
4. It is never permissible to work your way back down from a high slowly. Your best hi-state singing call should be followed by your best low-state call. The relative difference between the two further accents the high.

To Be Concluded





SEATTLE SUMMARY

"Seattle on my Mind?" Ever since taking the red-eye flight Sunday at midnight, back to hot and humid Ohio, we've been thinking nice thoughts about Seattle.

First of all, our Edgewater-front room provided a vast panorama of Elliott Bay from the snow-capped slopes of Mt. Rainier on our left to the misty Cascades and the Vancouver ferry on our right. No matter that mournful boat signals woke us each morning; it was worth leaving the windows open to the breezes and the curtains open to the Seattle *sunlight*. For the first time in six weeks, the sun poured down on the square dancing visitors.

The Seattle Center is among the country's most ideal places for a square dance convention, with space for wandering and sunning as well as dancing. If the sun's attraction kept panels from huge attendance, *c'est la vie*. The weather was gorgeous— and pleasantly cool.

As always, our first event of the convention was the Press Breakfast, where we greeted old friends and editors, listened to the A-Live Sound of Dave and Bonnie Harry, and Stan hugged Miss Washington, who was seated at the same table. So were Jim and Donna West, who were presented the Parker Award, given annually to an outstanding Washington caller couple. We, the Wests, and the two-foot award then jumped into our rented Escort and chugged up the hill to the Seattle Center, where we forgot to pay our parking tab, so the Wests did. They should get another award from us!

Twelve years ago, at our first convention as editors, also in Seattle, the ASD booth was at the far end of the circular coliseum. This year, the booth faced the entrance— and business was good!

Thanks, folks! It was great fun meeting new and old friends— some from Alaska, Japan, Florida, to point out some distant points.

We "paneled" and "moderated"— Stan at four and Cathie at three groups— and reunited with those fellow-workers who seem to share the chores each year. Cathie and Peg Tirrell, especially, after at least four joint efforts, somehow feel a National wouldn't be the same without their working together. Both Burdicks presented phases of the Leadership Seminar program, a new addition to be a continuing part of the education program of future conventions, organized and coordinated by the LEGACY Leadership Committee.

The fashion show, "Street Fair," was a delightful extravaganza with lovely costumes and models from all over the world. It was refreshing to see couples modeling together. It also gave each a hand to hold in front of the vast crowd filling the Opera House. During the show the MacGregor Award was awarded to an outstanding dancer couple, Pat and Margaret Streamer of Walla Walla.

The pageant, *Odyssey of Square Dancing*, was also held in the Opera House, and depicted the life of Lloyd Shaw, and his work in reviving interest in square dancing.

A record crowd filled the Memorial Stadium Saturday evening in an effort to have the most people dance to a single caller, Marv "K" of Bellevue. This followed the Parade of States. A photo was taken from the air to be forwarded to the Guinness organization as evidence of a new record.

Statistically, 27 thousand-plus dancers attended, including seven to eight hundred callers and 192 dancers

Continued on Page 48



FRIENDLY PEOPLE

by Evelyn & Barry Williams
East Brunswick, New Jersey

People you will meet while square dancing....

FRIENDLY PEOPLE who are fantastic dancers
FRIENDLY PEOPLE who are not fantastic dancers
FRIENDLY PEOPLE who *think* they are fantastic

FRIENDLY PEOPLE who are *too* friendly and exuberant "Yellow Rockers"

FRIENDLY PEOPLE who genuinely want to do their way to do so.

FRIENDLY PEOPLE who will avoid you like the plague.

FRIENDLY PEOPLE who cannot even do the basic.

FRIENDLY PEOPLE who fool around a little and their bad kicks will eventually wear you out.

FRIENDLY PEOPLE who make you feel right at home.

FRIENDLY PEOPLE whom you genuinely enjoy.

FRIENDLY PEOPLE whose names you don't remember.

FRIENDLY PEOPLE who form cliques and exclude others.

FRIENDLY PEOPLE who try to break into your group.

FRIENDLY PEOPLE who are always trying to get your next call because you are the best.

FRIENDLY PEOPLE who don't make a big deal out of anything.

FRIENDLY PEOPLE who throw dirty looks at you.

FRIENDLY PEOPLE who are always "goofing off."

FRIENDLY PEOPLE who "goof" and are very silly.

FRIENDLY PEOPLE who discover you are a dancer when you really don't want to.

FRIENDLY PEOPLE who pat you on the arm when they did.

FRIENDLY PEOPLE who ask you to take the lead when you start, you suddenly realize you are the leader.

FRIENDLY PEOPLE who are so enthused with square dancing that they come along: on trains, on buses, at parks, at hangars, at dance halls, dancing because they love it.

FRIENDLY PEOPLE who missed getting his call because she got hers.

FRIENDLY PEOPLE who have so many dances that they forget the name of the dance.

FRIENDLY PEOPLE who make you feel humiliated when the dance is over, you realize you forgot to learn how to do it.

FRIENDLY PEOPLE who do a "hip-bumping" move behind all the other squares.

FRIENDLY PEOPLE who are always there with a zillion extras without a call.

FRIENDLY PEOPLE who think it's cute for you to wind up with a corner.

FRIENDLY PEOPLE who, when they know the call, swap partners all around the room.

FRIENDLY PEOPLE who know each other's names.

FRIENDLY PEOPLE who know each other's dances.

FRIENDLY PEOPLE who know each other's calls.

FRIENDLY PEOPLE who know each other's names.

FRIENDLY PEOPLE who know each other's dances.

FRIENDLY PEOPLE who know each other's calls.

FRIENDLY PEOPLE who know each other's names.

FRIENDLY PEOPLE who know each other's dances.

Probably every square dancer in the world has met at least one of these people in his life. But they are still the greatest of all. Like almost all of them!

..(No offense Intended!)

ers.
ancers.
tastic dancers but are not.
d you soon wonder whether you'll survive their overly
ks."
help you learn a call you don't know and will go out of
the plague If they think you are not up to their dancing
e basic calls, whom *you* will avoid like the plague.
too much until you begin to wonder if one of their high
ind up in your face.
nt at home when you're visiting their club.
enjoy seeing at *your* club.
't even know but you enjoy dancing with them.
always square up together.
our clique and tell you that you shouldn't always dance
o explain what the caller means and make you miss the
can't hear it.
thing of it if you "goof."
in your direction when you've "goofed."
ing" and think it's very funny.
very embarrassed.
a good dancer and follow you from square to square
want to be followed from square to square.
n and say "That's all right, Dear!" when *you* didn't goof;
their place in a squared-up set; as soon as the music
realize why they wanted to get out of that square.
with square dancing that they dance at every event that
s, on boats, on bridges, on sand, at fairs, at demonstra-
gars. After three months they almost drop out of square
've worn themselves out.
s 100% dangle and wouldn't talk to his wife for a week
angles they can't stand up straight.
mble when you see their hundreds of dangles; after the
alize they were so busy collecting dangles that they
dance.
" *weave the ring* and wonder why they finish three calls
squares.
when you need them to help run a dance and do all those
but which your club would fold.
r the husband and wife to suddenly swap positions so
r, or of the same sex you are.
the caller is using their square as a pilot square, quickly
und the set when he's not looking.
s faults and still like each other!
unknowingly fits into many of these categories at least
t people in the world and you'll probably get to know and



CHALLENGE CHATTER

Russ & Nancy Nichols

Twenty-eight states, along with Japan and Canada were represented at the 15th National Challenge Convention held in Butler, Pa., on June 18, 19, and 20, 1981. Five hundred seventy-five dancers participated in the 27 hours of challenge dancing.

Special recognition goes to: Dick & Arlene Cook, Carmichael, Calif. for supplying sound and taping equipment, setting up sound systems in the dance halls, and making tapes of the convention available; to Stanley & Doris Day, Evansville, Indiana, for assembling convention programs, setting up dance halls, assisting with scheduling, helping during convention, and maintaining permanent convention attendance files; and to Brent Downend, Carmichael, Calif., Leonard & Eileen Goodrich, Linden, Iowa, and Harry & LaVerne Green, Decatur, Ga., for their efforts in numerous ways which help to make a smooth convention.

We salute two very dedicated couples, George & Marian Russell of Dearborn, Michigan, and John & Gladys Clark of Sarasota, Fla., who have attended every National Challenge Convention.

The 1982 Convention will be held at the Sheraton Hotel, Philadelphia, Pa., on June 17, 18, and 19, 1982. It will feature, for the first time, three halls (A-C-I, C-II, and C-III). The dancers who have attended previous conventions, were registered for 1981 and had to cancel, or were on the waiting list for the 1981 convention, had until August 1, 1981 to register for the next year's convention. After August 1, reservations will be accepted in the order received if space is available. It is our recommendation that if you plan to attend, you should send your deposit today. Philadelphia will accommodate more dancers, but, it will not accommodate all the challenge dancers who are anxiously awaiting the opportunity to attend a challenge convention.

The staff of callers for the 1982 convention are: Jeff Barth, Dewey Berry, Keith Gulley, Dave Hodson, Ross Howell, Lee Kopman, Ron Libby, Norm Polsson, and John Preston. The staff

was selected by popular vote of the dancers in attendance at the 1981 convention. Ed Foote is a staff caller as well as the permanent manager of the convention.

Starting Wednesday evening and all day Thursday the big question going around the convention floor was, "Why not Toledo?" After recommendations were considered, Toledo would be the location for the 1983 convention. The air-conditioned student union at the University of Toledo will accommodate more dancers; therefore, many more dancers will have the chance they have been waiting for to attend a challenge convention!

It is our belief that tape dancing is only for practice, to be ready to attend and participate in live caller dances. At no time should tape dances be considered a substitute for a live dance. We realize that with so many people around the country wanting to get into advanced and challenge dancing and with the distances involved, along with the lack of qualified callers to teach this material, many of us must resort to tapes. August is the best time to get a group together to make plans for your upcoming dance season. For those of you in areas of the country without live basics classes, we suggest the instructional tapes. Three callers are offering this service at a nominal fee. We will not attempt to recommend which tapes to use, but most of the leaders across the country would be happy to give you an opinion. As you plan which set of instructional tapes to use, it would be a good idea to invite a young and upcoming caller and partner to take the lessons with you; you could be training your own future caller.

The callers supplying teach tapes are: Bruce Busch, 27 Beechcraft Dr., East Windsor NJ 08520; Ed Foote (Order from Dale Garlock), 2107 Shunk Ave., Alliance OH 44801; Lee Kopman, 2965 Campbell Ave., Wantagh NY 11793.

GREMLINS AGAIN!

Those gremlins crept in again when the Lazy 8 ad was reset and speaker measurements read 28x28x6. Incorrect! The speaker measurements are 28x8x6. Our apologies to readers and to Johnny Bealrd, proprietor of Lazy 8.

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- C-1005 WHAT'LL I DO by Bud & Irene Hornstein



Bob Stutevous

- H-101 I'LL LOVE YOU TONIGHT IN MY DREAMS
by Marlin Hull
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CHOREOGRAPHY

by Don Malcom, South Dakota

Heads flutterwheel, sweep a quarter
Pass thru, curlique, touch to a wave
Double swing thru, boys run
Lines up and back, star thru
Left allemande.....

Heads star thru, U-turn back
(For fun, call Yellowrock)
Do-sa-do, boy with boy, girl with girl
Touch to a wave, swing thru
Spin the top, slide thru
Ceters star thru, crosstrail
Left allemande.....

Heads lead right, veer left, half tag
Touch to a wave, fan the top
Boys run right, boys fold, star thru
Clover leaf, boys only zoom
Touch to a wave, swing thru, turn thru
Left allemande.....

Heads pass the ocean, extend
Fan the top, extend, partner trade
Pass thru, boys run, touch to a wave
Swing thru, centers trade, boys run
Pass thru, wheel and deal, zoom
Square thru three-quarters
Left allemande.....

Heads pass the ocean, recycle
Double pass thru, centers in
Cast off three-quarters, pass thru
Wheel and deal, zoom, boys pass thru
Curlique, touch to a wave, fan the top
Spin the top, right and left grand.....

Heads pass thru, U-turn back, star thru
Touch to a wave, swing thru
Ends cast three-quarters, touch to wave
Spin chain thru, ends circulate
Girls run, pass the ocean, swing thru
Ends trade, recycle, pass thru
Trade by, left allemande.....

Heads star thru, zoom
Double pass thru, centers in
Cast off three-quarters, pass thru
Wheel and deal, girls pass thru
Touch to a wave, spin chain thru
Ends circulate, swing thru, ends trade
Girls run, pass the ocean, ends trade
Ends circulate, boys run, boys fold
Right and left grand.....

CALLERS' COMMENTS



Curlique or touch a quarter— which is preferred?

I suppose that if you were to ask a number of callers this question, you would get a split reaction, some citing the added versatility of *touch a quarter* and others the different choreographic arrangement with *curlique* followed by a *roll*.

If you ask male dancers, there seems to be no preference since both are the same from their point of view.

The real bone of contention appears when you ask the women. Although most do not complain about the mussed hairdos, and the discomfort of the ¾

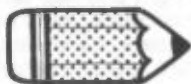
turn under with *curlique*, when asked which they prefer, the answer is almost unanimously *touch a quarter*. Personally, I'm with the women.

There is nowhere that a *curlique* can be used that *touch a quarter* cannot be substituted (except when a *roll* is used as a follow-up) so for the sake of the women, why not try using *touch a quarter* or *hinge a quarter* instead of *curlique* at your next dance. Then ask the women whether or not they like it that way and listen to the thanks you will get for your thoughtfulness.

One further thought: I'll bet that if it were the men who had to do the $\frac{3}{4}$ turn under, *curlique* would be quickly put to rest.

What do you think?

REVIEW



Three Plus 2 basics which get much use although they don't have a great deal of versatility built into them are *remake the thar*, *relay the deucey* and *explode the wave*. Of these, *explode the wave* has the greatest choreographic potential since it can be done from several different formations (types of waves). The other two are restricted to only one formation each and must gain their variety from exchanging the people in that basic formation.

EXPLODE THE WAVE: From a four-hand ocean wave (right or left-hand), all step thru, quarter in (face partner), and right hand pull by to end in back to back couples.

EXAMPLES by Ed:

Heads do-sa-do to a wave

Explode the wave, (= half square thru)

Pass thru, trade by, ocean wave

Ladies trade, recycle, left allemande....

Heads pass the ocean, explode the wave

Partner trade, left allemande.....

Heads right and left thru
Sides do-sa-do to a wave
Explode the wave, left allemande.....

Heads lead right and circle to a line
Ocean wave, explode the wave, trade by
Swing thru, explode the wave
Chase right, scoot back, boys run
Spin the top, swing thru, eight circulate
Explode the wave, boys run, scoot back
Centers trade, swing thru, girls trade
Partner trade and roll
Right and left grand.....

Heads lead right and circle to a line
Right and left thru, ocean wave
Explode the wave, left allemande.....

Side ladies chain, heads lead right
Circle to a line, two ladies chain
Ocean wave, explode the wave
Clover and touch to a wave
Explode the wave, left allemande.....

REMAKE THE THAR— From *allemande thar* formation, all left arm turn adjacent dancer one quarter to form a momentary alamo ring, all then arm turn half with the right to form another alamo ring, all now turn three-quarters by the left to end in another *allemande thar*. From a *wrong way thar*, the action is the same, except use right a quarter, left half, right three-quarters.

NOTE: Caution the dancers that the first arm turn (one quarter) is the critical point and is reached very quickly. *Remake the thar* is a two time zero.

EXAMPLE:

Allemande left, allemande thar

Right and left and form a star

Shoot the star with a full turn around

Right to corner, make a wrong way thar

Men back in, a left-hand star

Remake the thar, again remake the thar

Boys run, partner trade, promenade.....

RELAY THE DEUCEY— From parallel waves (right or left hand), ends arm turn adjacent dancer one half, new centers arm turn three-quarters, ends facing out circulate half to become the ends of a six-hand ocean wave, ends facing in circulate one and a half positions. Those in the six-hand wave all arm turn half, and the new wave ends circulate one and a half positions; the original ends upon completing their one and a half circulates assume the end positions of the six-hand wave. Meanwhile the four remaining in the wave arm turn half; all six in the wave now arm turn half, center four arm turn three-quarters as the

others move up to the nearest end forming new parallel ocean waves.

NOTE: All dancers end up holding the same dancer by the same hand as at the start (zero). Those circulating one and a half places should keep moving so they can go into the six-hand wave as soon as the others leave it.

EXAMPLES:

Heads square thru four
Right and left thru, ocean wave
Relay the deucey, recycle
Left allemande.....

Heads square thru four, ocean wave
Relay the deucey, swing thru, boys run
Wheel and deal, left allemande.....

Heads lead right and circle to a line
Pass the ocean, swing thru
Relay the deucey, recycle
Right and left grand.....

Heads pass the ocean
Ping pong circulate, extend the tag
Relay the deucey, trade the wave
Left allemande.....

NOTE: A great deal of practice is required before dancers can be expected to execute *relay the deucey* from any but standard positions.



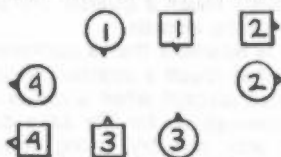
LACE UP

by Glen Zeno, Maine

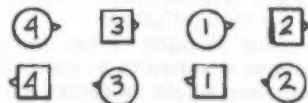
DESCRIPTION: From right-faced, parallel, two-faced lines, couples facing in half circulate and bend to face; then without stopping, touch a quarter to become the centers of the end-up right-face column. Meanwhile, each out-facing end does a run around the adjacent dancer; however, this center dancer does not slide over as in a regular run. These two dancers now trade to become the outside pairs of the column.

From parallel, left facing, two-faced lines, the action is the same except that after the half circulate and bend, a left touch a quarter is done and the movement ends in a left-face column.

Parallel right-face two-faced lines,
In-facers half circulate and bend



Touch a quarter as out-facing ends run and these two trade.



EXAMPLES by Ed:

Heads lead right and veer left, *lace up*
Circulate, trade and roll, crosstrail thru
Left allemande.....

Sides right and left thru
Heads lead right and veer left, *lace up*
Boys run, left allemande.....

Heads lead right and veer left, *lace up*
Center four circulate, track and trade
Lace up, circulate, trade and roll
Crosstrail thru, left allemande.....

Sides right and left thru
Heads lead right and swing thru
Boys run, tag the line left, *lace up*
Circulate, trade and roll
Left allemande.....

Heads lead right and swing thru
Boys run, tag the line left, *lace up*
Circulate, trade and roll
Crosstrail thru, left allemande.....

Sides right and left thru
Heads lead right and veer left
Lace up, circulate, trade and roll
Left allemande.....

Four ladies chain three-quarters
Heads lead right and veer left, *lace up*
Boys run, square thru three-quarters
Left allemande.....

Four ladies chain three-quarters
Chain across, heads lead right, veer left
Lace up, circulate, boys run, trade by
Ocean wave, girls trade, recycle
Left allemande.....

Four ladies chain, heads lead right
Veer left, *lace up*, boys run, dive thru
Square thru three-quarters
Left allemande.....

Sides right and left thru
Four ladies chain, heads lead right

Veer left, *lace up*, boys run, pass thru
Trade by, left allemande.....

Four ladies chain, heads lead right
Veer left, *lace up*, center four circulate
Track and trade, *lace up*, circulate
Trade and roll, left allemande.....

Four ladies chain, heads lead right
Swing thru, boys run, tag the line left
Lace up, circulate, trade and roll
Square thru four, trade by
Square thru three-quarters
Left allemande.....

Sides right and thru, four ladies chain
Heads lead right and swing thru
Boys run, tag the line left, *lace up*
Hinge a quarter, boys cross run
Girls trade, recycle, pass thru
Wheel and deal, zoom and
Square thru three-quarters
Left allemande.....

Four ladies chain, heads lead right
Veer left, *lace up*, center four circulate
Track and trade, bend the line
Left allemande.....



MORE LACE UP FIGURES by Ed:

Heads lead right and circle half
To a two-faced line, tag the line right
Lace up, coordinate, wheel and deal
Sweep a quarter, left allemande.....

Heads lead right and circle half
To a two-faced line, girls cross run
Lace up, coordinate, *lace up*
Circulate, boys run, trade by
Circle to a line, crosstrail thru
Left allemande.....

Heads lead right and circle to a line
Curlique, coordinate, *lace up* and roll
Pass thru, wheel and deal
Centers half square thru, partner trade
Others lead right, left allemande.....

Four ladies chain, heads lead right
Circle half to a two-faced line
Tag the line right, *lace up*, coordinate
Boys circulate, girls trade
Wheel and deal, left allemande.....

Four ladies chain, heads lead right
Circle half to a two-faced line

Girls cross run, *lace up*, coordinate
Couples circulate, wheel and deal
Square thru three-quarters
Left allemande.....

Heads rollaway, lead right
Circle half to a two-faced line
Lace up, track and trade
Ferris wheel, zoom and square thru $\frac{3}{4}$
Left allemande.....

Heads rollaway, sides lead right
Circle half to a two-faced line
Lace up, triple scoot, track and trade
Ferris wheel, zoom and pass thru
Left allemande.....

Heads pass thru, round one to a line
Swing thru, centers run, couples hinge
Lace up, girls trade and roll
Square thru four, boys facing out run
Swing thru, ends circulate
Split circulate, boys run, square thru four
Trade by, left allemande.....

Heads pass thru, go round one
To a line, swing thru, centers run
Couples hinge, *lace up*,
Center four walk and dodge, side men run
Track two, recycle, pass thru
Trade by, pass thru, left allemande.....

Sides pass thru, go round one to a line
Swing thru, centers run, couples hinge
Couples circulate, *lace up*, circulate
Boys run, zoom and square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four
Right and left thru, swing thru, boys run
Tag the line right, *lace up*, coordinate
Wheel and deal, left allemande.....

Heads square thru four, swing thru
Boys run, *lace up* and roll, pass thru
Wheel and deal, centers pass thru
Square thru three-quarters
Left allemande.....

Heads pass thru, go round one to a line
Pass thru, wheel and deal
Centers pass thru, swing thru
Centers run, *lace up*, circulate
Boys run, partner trade, zoom and
Pass thru, left allemande.....

Heads crosstrail thru, go round one
To a line, touch a quarter, coordinate
Lace up, circulate, trade and roll
Square thru four, trade by
Square thru $\frac{3}{4}$, left allemande.....

Heads square thru four, ocean wave
Girls run, *lace up*, roll to face
Pass thru, tag the line in
Crosstrail thru, left allemande.....

Continued on Page 72



Guy Poland



Rocky Strickland

KALOX-Belco-Longhorn

NEW ON KALOX:

K-1261 TOO OLD, Flip/Inst. by Rocky Strickland
K-1262 JUST RHYTHM/YA READY, Inst. Hoedowns

RECENT RELEASES ON KALOX:

K-1260 ROCKYTUP/JUST BECAUSE, Inst. Only
K-1258 COTTON EYED JOE/BILLY CHEATUM

NEW ON LONGHORN

LH-1034 IF YOU KNEW SUSIE, Flip/Inst., Guy Poland

RECENT RELEASE ON LONGHORN

LH-1033 FOOL FOR LOVE

NEW ON BELCO:

B301A I'M A BELIEVER, Two-step by Howie & Gloria Shirley
1st Band, Music Only; 2nd Band, Cued by Ozzie Ostlund

B301B DON'T BE CRUEL, Two-step
1st Band, Music Only; 2nd Band, Cued by C.O. Guest

RECENT RELEASES ON BELCO:

B298 SHAVE AND A HAIRCUT TWO BITS/MELODY D'AMOUR
B299 ANNIVERSARY WALTZ/ ROSES

SEATTLE SUMMARY, Continued

from other countries. Exhibition groups included wheelchair dancers, mentally and physically impaired dancers and the very young (one of the Maycroft Square Tappers had just turned three).

Sometimes booth proprietors pick up complaints at conventions. We honestly state this year that we heard not one gripe about housing or calling spots—this may be another new record!

The Washington State Committee, under the chairmanship of Don and Shirley Blanchard, is to be congratulated on the fine effort, despite the threatened strike that was solved hours before we boarded our planes, and despite their extremely rainy spring, and despite probably uncounted snafus which are never highlighted. Everything turned out to be "fun in eighty-one," exactly as promised!

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RB51260
HOOKED ON MUSIC
RB51259
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Elmer Sheffield, Jr.



Ron Libby

by Ron

RB268
SUNNY SIDE OF THE STREET

by Johnny

RB266
SOUTHERN RAINS
RB255
MY HOME'S IN ALABAMA



Johnny Jones



Cal Golden

by Cal

GS715
AMERICA THE BEAUTIFUL
GS714
YOUR CHEATIN' HEART
GS712
GOD BLESS AMERICA

by Bill

JBarK6019
BYE BYE BLUES



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Don Williamson

by Don

RB269
DON'T YOU EVER GET TIRED
RB310
PETTICOAT JUNCTION
Hoedown/Class Workshop
B1-34

by Ralph

RB267
COWBOY HEAVEN



Ralph Silvius

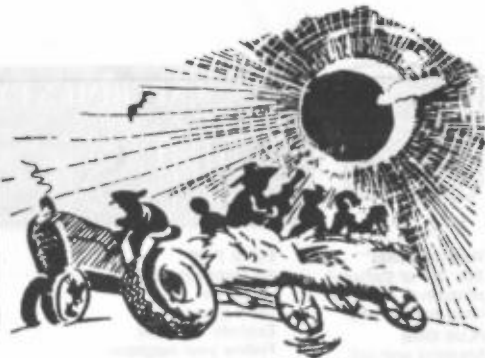


Ken Anderson

BY KEN

JBarK107
RAINDROPS KEEP FALLING
ON MY HEAD

DANDY IDEA



HAY DOWN THE MIDDLE

Fall is coming fast, and now might be a good time to plan a special fall party to include a combination hayride, square dance, and bonfire cookout. This idea comes from the Squire Boone Caverns area of Indiana, where dancers may plan

all of the above and add a cave tour besides. Such outings are planned by Bill Dopp, the "Caveman." Chances are your club can rent a hayrack from a farmer in most any area and create a memorable fall event. Hay! Hay! How about it?



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MAINSTREAM

See list of Callerlab programs, July 1981 issue (centerfold).

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Anything and roll
Anything and spread
Chase right
Coordinate
Diamond circulate
Extend the tag
Flip the diamond
Load the boat
Peel the top
Single circle to a wave
Spin chain the gears
Teacup chain
Track two
Trade the wave
Triple scout
Triple trade
Turn and left thru

PLUS TWO

All eight spin the top
Crossfire
Dixie grand
Explode the wave
Follow your neighbor
Grand swing thru
Relay the deucey
Remake the thar
¼ tag the line

CALLERLAB APPROVED EXPERIMENTALS

Dixie derby
Linear cycle
Ping pong circulate
Release recycle

ADVANCED

Tally ho
Release the column
Slant touch & anything
CHALLENGE:
Hocus pocus
Magic column circulate
Make magic
Beau/belle hop

ASD PULSE POLL EXPERIMENTALS

CAUTION: Not recommended for dancers below PLUS level activity.

©ASD— Not a Callerlab level

1. Good show
2. Chain down the line
3. Zing
4. The hard way
5. Go first class

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- 4B-6042 GUITAR MAN— Bill Owsley
4B-6038 SOMEBODY'S KNOCKIN'— John
4B-6039 SOUTHERN RAINS— Bill V.
4B-6040 SMOKEY MOUNTAIN RAIN— Mike
4B-6041 I AIN'T GOT NOBODY— Bob
4B-6028 KAW-LIGA— Bill
4B-6029 ALONE WITH YOU— Bob
4B-6033 THAT'S WHAT I GET FOR LOVING YOU—
John

- 4B-6034 FADED LOVE— Bill
4B-6017 THINGS I TREASURE— Mike
4B-6032 CORNBREAD/HUSH PUPPY (Hoedowns)
4B-6035 GONNA SIT RIGHT DOWN AND WRITE
MYSELF A LETTER— Bill V.

- 4B-6036 LOOKIN' FOR LOVE— Bob

RECENT RELEASES:

- 4B-6011 40 MILES FROM POPLAR BLUFF— Bob
4B-6012 I WILL SURVIVE— Bill
4B-6013 GHOST RIDERS IN THE SKY— Mike
4B-6014 WILL YOU BE LOVING ANOTHER MAN
4B-6015 KENTUCKY IN THE MORNING— Bill
4B-6016 RAMBLIN' MUSIC MAN— Bob
4B-6019 ALL THE GOLD IN CALIFORNIA— Bob
4B-6021 IT'S CRYING TIME AGAIN— Bill
4B-6022 HOLDING THE BAG— Bob & Bill
4B-6024 CHAIN GANG OF LOVE— Mike
4B-6025 EVERYBODY'S SOMEBODY'S FOOL— Bob
4B-6026 A GOOD OLD COUNTRY SONG— Bill V.

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Bill Owsley



Mike Sikorsky



Bob Carmack

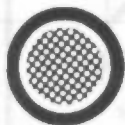


John Marshall



Bill Volner

Round Dance



PULSE POLL



SQUARE DANCERS' ROUNDS

1. Could I Have This Dance
2. Maple Leaf Rag
3. Rose
4. Debutante
5. Goody Goody
6. Shadow of Your Smile
7. Calahan
8. Struttin' In the Gloamin'
9. You're the Cream in My Coffee
10. Elvira/Suzette

CLASSICS

1. Answer Me
2. Spaghetti Rag
3. Hold Me
4. Feelin'
5. Rhumba Maria
6. Birth of the Blues
7. Dancing Shadows
8. Roses For Elizabeth
9. Folsom Prison Blues
10. Dream Awhile

ROUND DANCERS' ROUNDS

1. Write Myself A Letter
2. Lazy Sugarfoot
3. Corrado
4. Hallelujah
5. Till Tomorrow
6. Mr. Wonderful
7. Memories
8. Whispering
9. Apres L'Entree
10. Rockin' Waltz

TOP ROUNDS

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ADVANCED

1. Pepito (Rother)
2. Smoke Gets In Your Eyes (Landoll)
3. Fortuosity (Rother)
4. Aphrodesia (Ward)
5. String of Pearls (Newby)
6. Wine, Women and Song (Stier)
7. Blue of the Night (Palmquist)
8. Dream Lover (Palmquist)

HIGH INTERMEDIATE

1. Lazy Sugarfoot (Procter)
2. Memories (Barton)
3. Whispering (Roberts)
4. Jealous (Barton)
5. Corrado (Newby)
6. Begin the Beguine (Wolcott)
7. Baubles, Bangles & Beads (Dahl)
8. Write Myself A Letter (Kannapel)

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IN THE NEWS



Graduation ceremonies take many forms in many areas, coast to coast. Often the ceremony is a serious one. More often part of it, at least, is pure fun and hilarity. Typical of the latter is the photo above from **John P. Smith III** of Ft. Wainwright, Alaska, showing a recent graduation of the Santa Swingers of Fairbanks, Alaska. Caller **Rick Sommers** was dressed up by the students in the unusual garb and he is shown "dancing" with alternate caller **Dub Bartell**. Shown "calling" in the background is **Gary Kersey**, club president.

Ann Henderson of Renfro Valley, Kentucky sent the names of those shown in the photo on page 20 of last month's ASD (too late for publication in that issue). They are **Joe & Pat Porritt** (Kentucky caller in light suit), **Carl Clark** (white shirt) of Kentucky Heritage Dancers, and **Estel McNew** (dark jacket) of Cincinnati, Ohio.

Recently entering the ranks of full time traveling callers is **Vern Weese**, who wishes to announce that he and **Rhonda**, his wife, will be accepting bookings nation-wide for '82, '83 and '84. Write them at 529 NW 22nd St., Grand Prairie TX 75050.



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A news release from **Don Williamson** of Red Boot Records (See June '81 ASD cover.) states that **Cal Golden's** gold record may soon have a sequel with a new release "America the Beautiful." Other records (in addition to the celebrated "God Bless America") are: "Shirley Jean Berrell," "My Heart Skips a Beat," "Driftwood," "Jingle Bells," "Your Cheatin' Heart," "Ragtime Annie," and "S.K.G.," all attributed to Cal.

A record label especially designed for women callers will soon be produced by **Norman Merrbach**. A name has not been chosen as yet. Women who wish to try out for recording on this label are asked to send sample singing calls on a cassette or reel-to-reel tape for possible recording. The Merrbach band will record the music in a high-enough pitch suitable for women's voices. A small charge will be made, but enough records sold could mean recovering all costs to the women who record. Write **N. F. Merrbach**, P.O. Box 7308, Houston TX 77008.

Anita and LeRoy Stark, who have taught rounds for 23 years (ten of those in the Tucson, Arizona area) have retired from active rounds programming, according to **Maurie Place** of Tucson.

The *Polk Tribune* in the Tampa, Florida area recently published a color photo and story about dancing in the Lakeland area's Sunlan Ranch Campground rec hall, with 144 square dancers swinging to the calls of **Bob Barnes**. Others mentioned in the article are **Chris Nissen** (VP of West Coast S&R Dance Association), **Burt and Lillian Noll**, and **Dee Barnes** (wife of Bob).

From the *Ledger* in central Florida comes a full-page photo-story of square dancing, particularly highlighting programs at Strawberry Square in Plant City and the Florida Sunshine Festival. Names mentioned are: **Lola Barnett**, **Frank & Billy Yongue**, **Jean Yongue**, **Harry Cochran**, **Marlie and Byrdie Martin**, **Chris & Trudie Nissen**, **Gary & Marilyn Corbin**, **Lottie Nash**, **Frank Smith**, **Singin' Sam Mitchell**, **John Saunders**, **Art Springer**, **Jack & Caroline Laary**, **Roger Chapman**, **Frank Bedell**, **Charles and Madeline Lovelace**, **Chris Bessette**, **Bill & Mary Ann Copeland** and others.



CALICO SQUARES

The newest square dance club in the Triangle Area (Raleigh, Durham, Chapel Hill) is the Calico Squares. The club, organized as a Plus I and II, will dance Tuesday nights in the educational and fellowship hall of the Duke's Chapel United Methodist Church, 807 Old Oxford Rd., Durham from 8-10 p.m. Thirty couples signed up as members of Calico Squares at the initial dance in May and included dancers from Raleigh, Bur-

lington, Oxford, Butner, Durham and Chapel Hill. The square dance caller is Damon Coe, with Cliff and Virginia Garrard on rounds. Acting officers are: Dale & Tim Paul, president; Jim & Marilyn Russell, vice-president; Mallie Weaver, secretary-treasurer; Syd Lester, publicity chairman; and Lee Maynard and Jean Jones as banner chairman.

IN MEMORIAM

Ruth Jewell, music consultant with the N.C. Dept. of Education, died on May 12. Ruth was a member of the N.C. Caller's Hall of Fame and had held offices in the N.C. Folklore Society, National Safety Council, Music Educators National Conference, along with many other music and dance organizations. She was editor of *Promenade of News and Views*, a square dance publication from North Carolina.

ALAMO AREA ASSOCIATION

The new officers of the Alamo Area S&R/D Association for the period July 1 through June 30, 1982 are: Bob and Barbara McGee, president; Joe and Alice London, 1st Vice; Buddy and Gail Stempel, 2nd Vice; Siedel and Barbara

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Silver/Gold \$27.00
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Silver & Gold \$24.00

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Moravits, 3rd Vice; Virgil and Bertha Meier, Treasurer; and Butch and Ample Hayes, Secretary.

ARTHRITIS DANCE

The Nova Squares sponsored an Arthritis Benefit Dance at Fairfax High School, Fairfax, Virginia, in May. Over \$750 was raised with 25 squares on the floor. Mac McCall was emcee, with callers Charlie Shoemaker, Howie Shirley, Phil Kandrut, Jim Keirse, Rich Pratt, and round dance cuers, Pam Bennett, Ozzle and Margaret Ostlund. The Old Dominion Cloggers also performed two exhibitions.

3RD CANADIAN CONVENTION

Already 1729 dancers are registered for the Canadian National S&R/D Convention to be held in Halifax, Nova Scotia on July 29, 30 and 31, 1982. The average temperature in July ranges from 56-71 degrees, so dancing will be comfortable. Wherever you travel in Nova Scotia, you are never more than 35 miles from the sea.

This convention will include square dancing, round dancing, contras, demonstrations, sewing clinics, fashion shows, panel discussion and sight-

seeing tours. Inquiries should be sent to PO Box 9251, Station A, Halifax, N.S. B3J 2T3.

FALL FESTIVAL

WMSARDA (Western Mass. S&R/D Assoc.) and SACA (Springfield Area Callers Assoc.) will again sponsor a Fall Festival on November 15 from 1:30 to 10:00 in Springfield, Mass. Four halls for dancing are under one roof in the Springfield Civic Center, with one hall devoted to an all-day beginners ball. Other halls will feature MS through Intro to A-1 and round dancing. SACA will provide callers; cuers will be members of WNERTA. Exhibitors will show their wares and door prizes will be awarded. For further info, contact Len Houle, 81 Meadow St., Chicopee MA 01013.

DANCE AND VACATION IN TENNESSEE

Advance registrations indicate that the 8th Tennessee State Convention on August 14-15, will be the largest ever. Square and round dancers, cloggers, and those who prefer contras or quadrilles will find hours of fine dancing at the Culp Center at East Tennessee State University.

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NEW RELEASES:

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L8-6 TIL THE END OF THE WORLD

Flip/Inst by Marvin Boatwright

L8-9 ON THE ROAD AGAIN, Johnnie Beaird*

L8-10 DANCIN' DOLLY/H.O.T. HIGHROAD, Inst.

RECENT RELEASES:

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L8-5 BLANKET ON THE GROUND, J. Beaird*

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For info or registration form, write PO Box 11, Johnson City, Tennessee 37601.
Bill & Anita Tanzer

SQUARE DANCE WEEK UPDATE

All square dancers, clubs, classes and callers are invited to participate in the 1981 official Square Dance Week, September 21-27.

The dates starting with the third Monday and continuing through the following Sunday of September each year are timed to coordinate with the start of new dancer classes throughout North America. With the combined effort of all dancers, clubs and associations, this unified week of celebration takes on the appearance of a mammoth promotional campaign. Proclamations of local, state and provincial leaders put square dancing

into the view of millions.

One-night-stand, exhibitions before service groups and in shopping malls bring the non-dancing public into direct contact with this favorite pastime to attract many into classes starting soon after Square Dance Week.

An official yearly project of LEGACY, the International square dance leaders' communications group, which represents all facets of the square dance activity, the goal of this year's observance is 100% participation by all square dancers and square dance groups with the ultimate goal of increasing the interest and participation in this great activity.

More information and suggestions for Square Dance Week may be secured from SIOASDS, 462 N. Robertson Blvd., Los Angeles CA 90048, or from your local LEGACY trustee. ASD Services has an "In-Form" with ideas for promoting Square Dance Week. Ask for G-4. See Page 78, this issue, for ordering information.



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The cover painting was done by Paul Phillips, a retired caller, who was among the early greats of square dancing. He wrote "Old Fashioned Girl," and "You Call Everybody Darling," among others.

This great team put forth their efforts for the benefit of future square dancers. This album will help the LSF raise funds to publish a new K through 6 Teaching Kit. The album sells for \$15.00 from the Lloyd Shaw Foundation, Box 134, Sharps FL 32959.

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Singles

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Oklahoma City, OK

For more information contact: General Chairman; Dance-A-Rama, P.O. Box 414, Bethany, OK 73008



NEW YELLOWROCK

The 1981-82 Yellowrock has gone to press. It is better than last year's listing, over 300 clubs encompassing 47 states, District of Columbia and 4 Canadian Provinces. All information is up-to-date and verified in the past 2 months.

The Yellowrock will go on sale for \$3.00 at the National Convention or by mail from L. Richard Woodyatt, Yellowrock Chairperson, P.O. Box 341, Bethlehem, PA 18016.



HELP!

Pictures of the Grand march and Parade of States you may have taken at the Dance-A-Rama In Portland, OR are needed for the scrapbook.

Send to: Carolyn von Goetz, Secretary, SSDUSA, 9846 Appletree Place, Denver, CO 80221.



SINGLE SQUARE DANCERS, USA

The person selling the most new memberships to SSDUSA is eligible for free lodging at the National Singles Convention, September 3-6, in Oklahoma City. Flyers were mailed to this magazine, stating that applications and \$3.00 per year for each one should be mailed to Chuck Johnson, 624 Haystack Circle #92, Orlando FL 32808.

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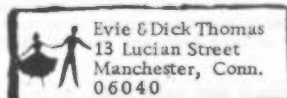
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| | |
|-------------------------------|---------------------|
| England, 1982 | |
| Swiss, 1982 | |
| Hawaii | February 1-15, 1982 |
| Caribbean | January 8-15, 1983 |
| Holland & Scandinavia | Sept. 11-21, 1983 |
| Australia/New Zealand (tent.) | July, 1983 |

FlipSide

SQUARE REVIEWS

by John Swindle

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Excellent Bert Kaemfert music for a previous hit Intermediate two step routine.

BYE BYE BLUES— Vernons VR005B

Choreography by George & Eileen Eberhardt

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WRITING ON THE WALL— VR005A

Choreography by Vernon & Sandy Porter

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STILLWATER TAP— VR005A

Choreography by Vernon & Sandy Porter

Good "Yogi" music and a good easy cha cha-two step.

MONDO 84— DAL P6079

Choreography by Vernon & Sandy Porter

Very pretty music with a challenging International waltz routine.

HAPPY ROUNDERS WALTZ— HI-Hat 928

Choreography by Virginia & Torsten Colling

"Around the World" music on the flip of "Tip of My Fingers;" a nice, flowing, easy-Intermediate waltz.

SHAVE AND A HAIR CUT— Beico 298

Choreography by Betty & Clancy Mueller

Several "Shave and a Hair Cut" music breaks; an easy-Intermediate three-part two step cued by Betty.

MELODY D'AMOUR— Beico 298

Choreography by Richard & JoAnne Lawson

Slightly different music and a flowing, easy two step, cued by Richard.

SOLEADO— Sid Thompson 609

Choreography by Roy & Phyllis Stier

Pretty music and an interestingly different, intermediate, mostly fox trot routine.

MISSION BELL WALTZ— Windsor 4768

Choreography by Pete & Carol Metzger

Pretty music and a nice, easy waltz.

YOU CAME TO ME FROM OUT OF NOWHERE—

Windsor 4768; by Pete & Carol Metzger

Good, smooth music for a slightly different Intermediate fox trot.

KANSAS CITY— Hector H1661

Choreography by Jack & Ione Kern

Good swinging music for a high-Intermediate two step with timing variations.

TRUMPET MAN— Erin 802

Choreography by Ray & Anne Brown

Good music and a slightly different, easy-Intermediate two step cued by Ray.

MOSCOW LIGHTS— Erin 803

Choreography by Ray & Anne Brown

Haunting music for an Intermediate, three-part two step-fox trot, cued by Ray.

SARA'S CHA— CEM 37040

Choreography by Vernon & Sandy Porter

Good comfortable cha music for a slightly different

Continued on Page 73

Choreography

Ratings

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by Dave & Shirley Fleck, Toledo, Ohio

SQUARE DANCE: 81-128

Don't be Cruel
Darling
Moon over Sun City Center
Cup of Tea
Could I Have this Dance #6
Wedding Bells
Al Di La
Seattle
My Last Broken Heart
Why Not Me

RCA GS447-0608
Hi-Hat 993
Decca 31812
WBS 59626
Cpti 4920
CEM
RCA GS447-0712
RCA 447-0858
Col 1-11384
Hi-Hat 994

P1-80/0=80A
P2-82/0=82
P2-82/0=82A
P2-86/5=91A
P2-97/0=97A
P2-98/5=101A
P2-104/0=104
P2-85/21=106A
P2-109/5=114A
P2-116/0=116

EAST INTERMEDIATE: 128-178

Happy Rounders Waltz
Rumburito
Countryfied
Ever and Ever
King of the Road
Terri's Waltz
Everything's Coming Up
Roses
Honeymoon Waltz (Could I
Have this Dance #7)

Hi-Hat 928
CEM 37040
Cpti 4949
Grenn 14148
Mercury 35016
MCA 41309
Roper 418A
Cpti 4920

P2-127/0=127
P2-101/30=131A
P2-123/10=133A
P2-140/0=140
P2-140/0=140
P2-143/0=143
P3-150/9=159A
P2-165/2=167A

Happy Song Music Box Dance Polydor 2148

P4-143/25=188A

INTERMEDIATE: 178-250

Somebody Like Me
Hopeless
Fantastic
Colinda Quickstep 3
Enchanting Lady
Mary Lou
Both Sides Now Foxtro
Sara's Cha

Hi-Hat 858
Col 13-33069
Hi-Hat 993
RCA PB12070
Grenn 14299
Hi-Hat 994
Electra 45053
CEM 37040

P2-167/10=177
P2-152/30=182
P2-186/0=186
P2-136/50=186A
Px-194/0=194
P2-172/305202
P3-228/15=241A
P2-223/25=248

HIGH INTERMEDIATE: 251-298

Missouri Waltz
Night of Love
Cotton-Eyed Joe
Kansas City

RCA 447-0036
Grenn 14148
RCA PB12070
Hector H-1661

P3-251/0=251A
P2-242/30=272
P2-245/30=275
P3-226/60=286

CHALLENGE: 398

On the Road Again
Closer
Tell the People

Col 1-11351
Avali— Shawver
D-Along 6063

P4-293/80=353
P4-341/25=360
P4-366/25=391

Flip Side

SQUARE REVIEWS

by John Swindle

Our review dancers this month danced 38 singing calls and one patter record. They don't mind when the sounds are as good as we had this month from the record producers, who gave us nice, easy-paced singing calls to help us through the hot months of summer. Let me be the first to wish you a happy Labor Day; till then, happy squares!

GUITAR MAN— Chaparral 309

Caller: Gary Shoemaker

We danced this last month on another label. This instrumental is a cleaner mix and easy to follow. As the title suggests, there is a lot of guitar as well as other standard country band sound. Gary does a super job with a different twist coming out of the stars. **FIGURE:** Heads square thru, right hand star, left hand star, pass thru, U-turn back, touch a quarter, boys run, left allemande, swing, promenade.

HOOKED ON MUSIC— Red Boot Star 1260

Caller: Elmer Sheffield, Jr.

Another popular song on the CW charts, good instrumental and the super talents of Junior, and what more can you say? Guitar, bass, organ and some hot piano licks make this a fantastic instrumental. Junior chose a not-too-complicated figure that moves right along. **FIGURE:** Heads promenade half, square thru, right and left thru, veer left, couples circulate, half tag, trade, roll, pull by, left allemande, swing, promenade.

YOU'RE THE REASON GOD MADE OKLAHOMA—

Rhythm 154; Caller: Wade Driver

Take a popular CW tune, the Rhythm Rockers sound, a simple easy-moving figure, a super job on the flip and you have a great sounding and dancing S/D record. This instrumental is dominated by guitar with just a touch of fiddle, a good bass and drum beat. Wade's side has some vocal harmony on the tag lines, but the instrumental music is clean. **FIGURE:** Heads square thru, right hand star, left hand star, right and left thru, dive thru, square thru three, swing, promenade.

JUST CAN'T LEAVE YOUR LOVE ALONE—

Rhythm 153; Caller: Wade Driver

Wade gives us a blues sound on this record. A simple relaxed figure that did not tax the dancers made this enjoyable. Lead and steel guitars and rinky-tink piano made this an easy dancing and listening record. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, right and left thru, square thru three, swing, promenade.

COWBOY HEAVEN— Red Boot 267

Caller: Ralph Silvius

Again we are presented with a song currently on the CW charts. Three key changes added that little extra spice. Stan Williamson put together a nice CW sound and Ralph gave us two well-timed figures on the flip. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, curlique, right hand star, swing corner, promenade. (Check cue sheet for alternate figure.)

SOAP— Blue Star 2137

Callers: Johnnie Wykoff & Jack Hays

Key: C

This, we believe from our dancers' comments, is the favorite of all the novelty tunes we have thus far reviewed. The tune is easy to follow and should be easy for most callers to use. Dominant lead instruments are sax and piano. Figure is interesting to dance. Johnny and Jack do a terrific job mentioning the more popular daytime soap operas in the tag lines. **FIGURE:** Heads pass thru, U-turn back, sides square thru, split two, around one to a line, forward and back, star thru, California twirl, centers California twirl, swing, promenade.

DANCE THE TWO STEP— Red Boot Star 1259

Caller: Elmer Sheffield, Jr.

The Texas Two-step has become a popular dance since a well-known movie hit the screens and now Junior has introduced the music to the S/D scene. This instrumental has a wild banjo beat in the middle break and just a nice, clean beat in the rest of the instrumental that made you want to get up and go. The key change in the ending added the finishing touch. **FIGURE:** Heads promenade half, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

HOW LONG HAVE YOU BEEN THERE— Blue Star

2135; Caller: Johnnie Wykoff

Key: C

Just a good ol' CW sound with piano and harmonica working together to perfect a super sound. Johnnie used a well-timed Plus 2 basic which gives the caller the opportunity to sing additional lyrics from the original. **FIGURE:** Heads promenade half, sides roll away, forward and back, slide thru, do-sa-do, relay the deucey, swing, promenade.

ADIOS— Blue Star 2134

Caller: Johnnie Wykoff

Key: G

Looking for a song to close a dance? We believe this tune may be it. Round dancers have been dancing this for some time. You may recognize it by the title "Goodnight" or the song with which Lawrence Welk closes his show. This one starts like the popular version but has some big band sounds as well as banjo, piano and sax. Nice instrumental and fine job by Johnnie. **FIGURE:** Heads square thru, right hand star, left hand star, right and left thru, single circle half, swing, promenade.

A LOVE THAT JUST WON'T DIE— Coyote 501

Caller: Bob Newman

Guitar, piano and the fine fiddling of Johnny Gimble made this a nice CW sound to listen to, and the excellent calling by Bob made it a nice tune to dance. **FIGURE:** Heads square thru, right hand star, left hand

star, right and left thru, swing thru twice, swing, promenade.

YOU SHOULD BE IN MOVIES— Rhythm 148

Caller: Wade Driver

Typical CW lyrics make up the tag lines about a boy and his heart, broken by that bad woman. Fiddle, guitar, electric piano and super rhythm section make up the instrumental. The review dancers were impressed with the way Wade set up the *eight chain four*. **FIGURE:** Four ladies chain, all four couples flutter wheel, heads square thru, eight chain four, swing, promenade.

AMARILLO BY MORNING— Rhythm 147

Caller: Pat Barbour

All we can say is that this is another beautifully done piece of music. It's hard to find words to describe the sound on this disc. All the instruments are there: electric piano, lead and steel guitars, banjo, chimes, bass, snares and symbols. Don't let this distract from the outstanding job on the flip, combining super sound with a smooth dancing figure. It takes both to make a danceable S/D record. **FIGURE:** Heads square thru, right hand star, left hand star, slide thru, square thru three, left allemande, promenade.

I WON'T GO HUNTIN' WITH YOU, JAKE— Coyote 701; Caller: Roger Hill

This is a well-done instrumental in the Chaparral tradition, with steel, fiddle, banjo and some super piano sounds taking the lead position. Roger also used an interesting sequence of basics to set up an *eight chain thru*. **FIGURE:** Heads promenade half, slides star thru, pass thru, right and left thru, swing thru, boys run, half tag, trade, roll, eight chain four, swing, promenade.

SUNNYSIDE OF THE STREET— Red Boot 268

Caller: Ron Libby

Ron Libby and Red Boot turned back the pages and pulled out a real oldie for Ron's first release on Red Boot. The instrumental is definitely the big band sound popular at the time of this song's heyday. Ron does an outstanding job with a well-timed figure. **FIGURE:** Heads promenade half, right and left thru, square thru, swing thru, boys run, right and left thru, Dixie style to a wave, boys turn back, promenade.

SHE CAN'T SAY THAT ANYMORE— Rhythm 149

Caller: Bob Beler

The Instrumental is typical of the outstanding sounds for which Rhythm has become known. Bob does a nice job of calling, as well as putting together a smooth figure. **FIGURE:** Heads promenade half, right and left thru, pass the ocean, extend, swing thru, boys run, ferris wheel, square thru three, swing, promenade.

OLD CHUNK OF COAL— Blue Star 2136

Caller: Johnnie Wykoff

Key:E

Another CW chart buster now breaks on the S/D scene. The instrumental has a typical SW sound with a super piano lead. Johnnie's figure was interesting. **FIGURE:** Heads promenade half, sides pass thru, partner trade, roll, double pass thru, leaders do a U-turn back, do-sa-do, make a wave, ladies trade, recycle, swing, promenade.

THIS IS GETTING FUNNY— Coyote 601

Caller: Tom Roper

Shades of "Rockin' in Rosalie's Boat." The middle break and ending have that drum beat we grew so accustomed to a few years back. The instrumental has a fantastic piano lead, along with Johnny Gimble's fiddle. Tom does a nice job with an easy dancing figure. **FIGURE:** Heads square thru, do-sa-do, curlique, walk and dodge, partner trade, right and left thru, flutter wheel, slide thru, swing, promenade.

PERFECT FOOL— Big Mac 026

Caller: Jay Henderson

Nice piano lead made this instrumental pleasant to listen to and the strong beat made it pleasant to dance. Jay's figure, although nothing difficult, was interesting and smooth to dance. **FIGURE:** Heads promenade half, right and left thru, pass the ocean, extend, swing thru, boys run, ferris wheel, square thru three, swing, promenade.

BLUE EYES CRYIN' IN THE RAIN— Thunderbird 217; Caller: Bud Whitten

This instrumental has a smooth, easy-flowing beat and is typical of Thunderbird with a good CW sound. Bud used an old standard figure that timed well. **FIGURE:** Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru three, swing, promenade.

SNOW FLAKE— Four Square 796

Caller: Don Monteer

The instrumental on this late 50's, early 60's rock number is more than adequate, complete with vocal harmony that compels one to use the same opener, break and closer as well. The voices on the flip prevent a caller from doing his own thing. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, half tag, scoot back, boys run, swing, promenade.

SEATTLE— Top 25357

Caller: Brian Hotchkies

Top has put out a really great sounding instrumental that should have been popular at the National Convention in June. Brian does a great job singing while dancers do a *grand parade*. *Grand parade* is not hard to teach, but since it is not on the Callerlab basics list, a caller would have to walk the dancers through it anytime he desired to use this record as written. **FIGURE:** Heads square thru, swing thru, boys run, ferris wheel, spread, star thru, square thru three, swing, allemande, promenade.

DADDY— Big Mac 025

Caller: Jeanne Moody Briscoe

Here is a CW sound with lots of banjo. Jeanne's figure was out of the ordinary and interesting to dance. By the end of the dance, our review dancers were tired of *weave the ring*. **FIGURE:** Heads square thru, slide thru, pass thru, chase right, scoot back, swing corner, allemande, weave the ring, do-sa-do, promenade.

I WON'T GO HUNTIN' WITH YOU JAKE— Prairie 1039; Caller: Al Horn

Banjo, harmonica, guitar and high-pitched fiddle, backed by a fine rhythm section, made this a fine instrumental. Al did a super job on the flip with his rendition. His figure was close-timed, but dance-

Continued on Page 69

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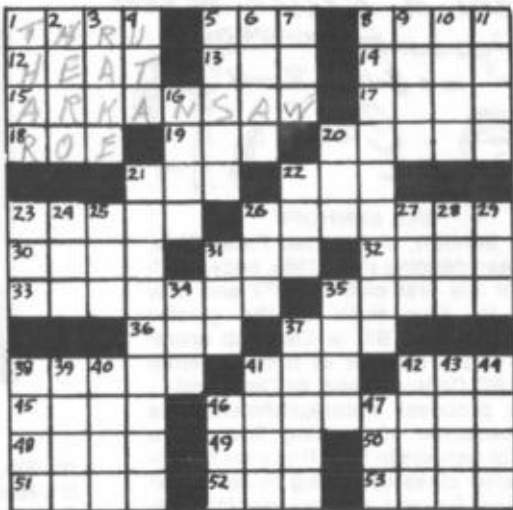
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Puzzle Page



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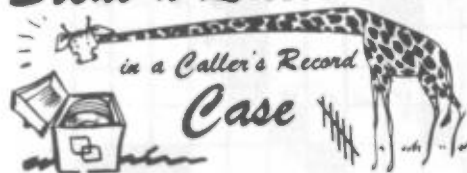
1. Spin chain —
5. Used in dancing
8. — off ¼
12. Steam or hot air
13. Girl's name (rare)
14. Learner's phrase
15. "— Traveler"
17. Ostrich-like bird
18. Fish eggs
19. "It's Only A Paper Moon"
20. Frosters
21. Letter writing abbrev.
22. Animal
23. Ice masses
26. — the — (2 wds.)
30. — square thru
31. Electrified particle
32. Early man
33. Expressing love
35. "Take Two —"
36. — cream social
37. "Heel And — Polka"
38. — a quarter
41. One set plus two
42. Exclamation
45. Year (latin)
46. Di— —
48. Pop
49. Tavern
50. Square feet
51. Double bow — (old figure)
52. A letter
53. Fraidenburg and others (Abbr.)

DOWN

1. Allemande —
2. "He's Just A Football —"
3. Garden tool.
4. Actress Hagen
5. Endures
6. Ages
7. Fuel
8. Split —
9. Tennis ace
10. Sootheayer
11. Kind of refreshments
16. Bites
20. Sw— thru
21. Attire made of net
22. Started the dance: be—
23. So. state where S/D is very popular.
24. Caller Gravelle of La.
25. Do half — - load the boat
26. Doll
27. Day in March (sing.)
28. Short sleep
29. Printer's measures
34. Exclamation (Scots.)
35. "Good Old Country —"
37. Young dancers
38. Chore
39. Right - (use word twice)
40. Unbutton
41. Cans
42. The — way
43. Over again
44. Mrs. Ralph Page and others



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Bill Benhoff, of Olmsted Falls, Ohio, has been dancing since 1969, began calling for his first club in 1972 and now calls for four clubs in the greater Cleveland area. Bill is Callerlab accredited and a member of both Callerlab and ARC Callers Assoc. of Cleveland.

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FLIP SIDE/SQUARES, Continued

able. FIGURE: Heads square thru, swing thru, boys run, ferris wheel, right and left thru, make a wave, trade the wave, girls fold, star right to the corner, swing, promenade.

HONKY TONK SATURDAY NIGHT— Roofers 104

Caller: Gerald McWhirter

A super-smooth beat made this tune enjoyable to dance. A good western sound made it pleasant to dance. Listening to the instrumental gives the impression the tempo changes, but it does not. Gerald stacked a few calls but the figure was easy to follow. FIGURE: Heads square thru, do-sa-do, curlique, scoot back, boys run, right and left thru, load the boat, swing, left allemande, promenade.

COUNTRYFIED— Prairie 1037

Caller: Al Horn

Again, Prairie records presented a nice, smooth beat and good country music. Al's figure worked, but we did notice a bit of pause at places. FIGURE: Heads pass the ocean, ping pong circulate, right and left thru, pass thru, pass thru, trade by, do-sa-do, swing thru, boys trade, boys run, partner trade, roll, swing, promenade.

ARE THERE ANY COWBOYS— Lightning S 101

Caller: Lee Swain

Lightning S gives us an easy danceable beat and nice country sound. Lee's figure works well, but there was a slight pause for the beginning inactive couples. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, couples circulate, ferris wheel, pass thru, pass thru, trade by, swing, promenade.

BYE BYE BLUES— JayBarKay 6019

Caller: Bill Addison

Sounds of yesteryear are still alive today. A well done instrumental with strumming banjo, cornet, guitar, xylophone and rhythm section made this old standard nice to hear again. FIGURE: Heads promenade half, pass the ocean, recycle, pass thru, swing thru, boys run, bend the line, forward and back, touch a quarter, all eight circulate, boys run, swing, promenade.

I'LL GET ALONG SOMEHOW— Big Mac 027

Caller: Ron Mineau

A good strong beat with distinctive lead instruments made this a nice-sounding instrumen-

tal. FIGURE: Heads square thru, right and left thru, touch a quarter, split circulate, boys run, right and left thru, Dixie style to a wave, trade the wave, swing, promenade.

RAISIN' CAIN IN TEXAS— Seven C's 111

Caller: Ronnie Purser

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, pass thru, curlique, scoot back, swing, allemande, promenade.

I AM THE DREAMER— River Boat 124

Caller: Bob Elling

FIGURE: Heads right and left thru, crosstrail thru, around one to a line, star thru, do-sa-do, swing thru, spin the top, square thru three, swing, promenade.

I AM A DREAMER— Lightning S 201

Caller: Mel Roberts

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line right, wheel and deal, box the gnat, pull by, left allemande, do-sa-do, promenade.

YOU NEED SOMEBODY— Lore 1195

Caller: David Davis

FIGURE: Heads square thru, do-sa-do, curlique, scoot back, boys run, pass the ocean, trade the wave, swing, allemande, promenade.

ACAPULCO— Mountain 5

Caller: Dean Fisher

FIGURE: Heads square thru, do-sa-do, swing thru, scoot back, linear cycle, pass the ocean, recycle, swing, promenade.

THE CHAMP— C Bar C 563

Caller: Bob Poyner

FIGURE: Heads promenade half, sides right and left thru, do-sa-do, eight chain four, swing, promenade.

GOLD AND SILVER— Roofers 106

Caller: Gerald McWhirter

FIGURE: Heads square thru, do-sa-do, curlique, scoot back, boys run, right and left thru, pass the ocean, all eight fold, swing, promenade.

POLKA ON AN OLD BANJO— Prairie 1036

Caller: Renny Mann

FIGURE: Heads square thru, swing thru, boys run, bend the line, right and left thru, pass the ocean, recycle, swing, promenade.

QUEEN OF THE HOP— BobCat 108

Caller: Gary Kincade

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, cloverleaf, girls square thru three, swing, promenade.

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Flip Square by Wally Cook

LADIES LOVE OUTLAWS— BobCat 107

Caller: Mike Holt

FIGURE: Heads promenade three-quarters, sides square thru three, do-sa-do, swing thru, boys run, bend the line, touch a quarter, all eight circulate, boys run, swing, promenade.

PATTER RECORD

RHYTHM STICKS— Roadrunner 550

Caller: Randy Dougherty

Banjo, fiddle, bass, drum and, of course, rhythm sticks. Randy calls the flip side at Plus 1 and 2 level, including *curlicross* and *swap around*.



SWITCH IN TIME SAVES A LINE

Due to the unprecedented number of square dance records needing review by John Swindle this month, space did not permit us to include the feature, "Underlining the Note Services." Watch for "Underlining" as usual next month.

DIGS — Dillard LEADERSHIP Seminar

Dillard Individual Growth Seminar

A MINI-LEGACY PROGRAM

WHEN: Nov. 1-7, 1981

STAFF: Bob & Phyllis Howell, Stan & Cathie Burdick, Jerry & Becky Cope

WHAT: First annual, first of its kind, week-long individual growth seminar for club leaders, association officers, potential leaders, committee chairmen, callers, cuers, anyone interested in a real Leadership Awareness Seminar.

CO-SPONSORED BY: *American Squaredance Magazine* & The Square Dance Resort.

The main emphasis is on LEADERSHIP, with a stated goal of Self-Improvement for each individual in attendance. Special topics include Leading a Meeting, Winning Friends and Influencing People, Being Dynamic, Humor and Its Effect on Others, Delegating Responsibility, Making Assignments, How to Organize More Efficiently (Your Time, too), How To Be an Expert Promoter, Image-Making, How to Get Along with Callers, Setting Goals for You and Your Club, Coping with Frustration, How to Write a Good Letter.

Perhaps this will give you an idea of the major emphases. Just imagine what being together with a group of dedicated square dance leaders for a whole week can do for you and your club! Don't wait to sign up for this one. Use it as a stepping stone to an even more wonderful square dance world!

**For Reservations & Additional Information, Contact Jerry & Becky Cope, S/D Resort at Andy's,
PO Box 129, Dillard GA 30537. Phone 404-746-2134**

STRAIGHT TALK

Last Thursday our phone rang and the caller told me they were square dancers and where they were from and asked if we had a dance that night. I told him we had, and that it was class, but that they would be most welcome. I also informed him that these people were to graduate on Saturday night and they would be most welcome to attend that, too, also our potluck supper...The gentleman on the other end responded with, "Oh, just class." I could hear a woman in the background saying, "I don't want to go to just class." I didn't let on I heard her, but proceeded to give him directions and assured him of a warm welcome. Of course, they never appeared.

We had a lot of fun at both events, and I could not help but think of what a good time the visitors had missed.

We left soon after on our way to the national convention in Seattle and our first stop was the Action Barn at Midland, Michigan, the home of the fabulous Ed Fraldenburg and his equally fabulous taw, Phyllis. We asked Ed if they were dancing that evening. Guess what? Class! Beautiful! Always enjoy class, always learn something, always meet nice people. Well, it was just great and we did learn several somethings and we did meet several nice people. I'm sure they were all nice, but we danced so much we couldn't visit with them all.

We hope to have the privilege of attending many more classes and participating in all the satisfactions that go with the life-long process of learning.

I'll finish with this quotation which I'd like to have all callers remind their dancers, especially the ones who get too big for their pettupants and trousers, "Some folks were born with good looks and some with money, but no one was born square dancing."

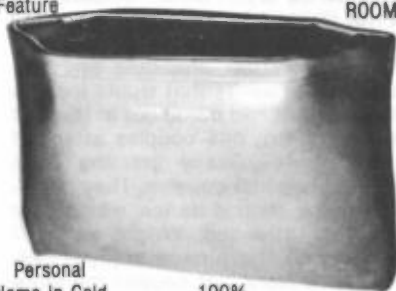
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- HH-5033 THE WAY I AM by Bronc Wise
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- * HH-5007 I WANT TO SEE YOU AGAIN by Tom Perry
- * HH-471 EL PASO CITY by Ernie Kinney

* Available with HARMONY from producer (address below)

ENCORE, Continued

From Straight Talk, Paul Wright of Illinois writes about two dances he called recently for a club that was down to 2 or 3 sets and ready to fold. The idea for a special dance to pull back members who had not danced for several years came from Mrs. Helen MacCants. She contacted area dancer drop-outs and promised them a dance that would include no figures that had come out in the last few years. Thirty-one couples attended the first dance, many greeting each other like long lost cousins. They decided to have a second dance, which over 40 couples attended. Wright says, "I must say that I have never enjoyed calling a dance more.... It caused me more work, for I had to be careful of the figures I called and I had to review a number of old singing calls; but it was all worth it." The Pinckneyville Merry Mixers are back on their feet and going strong.



CHOREOGRAPHY, Continued

Heads square thru four, ocean wave
Girls run, *lace up*, trade and roll
Left allemande.....

Heads square thru four, ocean wave
Girls run, girls circulate, *lace up*
Trade and roll, square thru four
Trade by, left allemande.....

CO-EDITORIAL, Continued

square dance calling.

We have no personal experience with Roundalab but know the round dance cuers, too, are helping each other by working together on standardization of cues and steps, and on ratings of records.

So, these are all international organizations! What's happening at the grass roots?

Well, yes, Virginia, there still is square dancing everywhere. A few clubs have closed their doors, but if you weigh these against the myriad clubs listed in the local publications, you'll come up with only 1 or 2%. Not too serious! The

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new Square Dance Directory lists over 8000 clubs. Not bad!

It's our guess that dancers who really love square dancing never get too far out of the activity. (We know we shouldn't love things, but how else do you express the joy that comes from a perfect blending of music, figure, partner and fun in a dance tip?) See what I mean! If dancing is your "high," you're going to dance whenever you can!

Sunshine may make John Denver high— give us a good square dance olio (that includes rounds and contra, folks) and we'll be higher than John Denver's kite any old time!

FLIP SIDE— Rounds, Continued

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CALLERLAB CONFAB

At the 1981 Callerlab Convention in Kansas City, the Callerlab Board of Governors approved a program whereby Callerlab will help local callers' associations fund their educational programs. The program has been funded with \$2500.00. Callers' associations seeking financial aid are requested to contact the Callerlab office for a copy of the application form and further information.

The following criteria for use of these funds have been established:

1. Caller associations requesting funds must be an Affiliate Association of Callerlab. (A copy of the Affiliation criteria was first published in May 1980 and is available through the Callerlab office.)
2. All applications must use the Callerlab form. (Available through the office.)
3. Financial assistance is limited to \$150.00 per day with a single clinic maximum not to exceed \$450.00.
4. No association may receive financial assistance for a second educational program until all other pending applications have been reviewed.
5. A committee of three, the Chairman of the Education Committee and two

other members of the Board of Governors, will comprise the screening and selection committee. The decision of the committee is final.

6. The caller conducting the clinic must be a Callerlab accredited Caller-Coach. If not, additional information and reasons why a Caller-Coach was not selected will have to be included in the application.

7. The sponsoring association and the Caller-Coach conducting the clinic will be required to complete an evaluation form following the clinic. This evaluation form must be returned to the Callerlab office no later than two weeks after the completion of the clinic.

Callerlab has accredited the following Caller-Coaches: Bruce Bird, Al Brundage, Cal Campbell, Bill Davis, Kip Garvey, Cal Golden, C. O. Guest, Lee Helsel, Jon Jones, John Kaltenthaler, Frank Lane, Jack Lasry, Jim Mayo, Vaughn Parrish, Bill Peters, Gloria Roth, and Bob Van Antwerp.

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- RH604 IT DON'T GET BETTER THAN THIS, Darryl & Tony
- RH702 BEAUTIFUL YOU by Keith Rippeto

groups, most of which would have been drop-outs if the advanced dancing had not come to be, from sheer boredom!!

Please, let those of us who want to use our skills in concentration, do so! Life is a challenge in itself; if square dancing is a challenge at advanced and challenge, let us have MORE!

*Jim & Doris Williams
Tigard, Oregon*

We are subscribing for two years to *American Squaredance* for our friends... We're very satisfied subscribers and have been for a long time. Keep up the good work!

*Marion & Irma Kuntz
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THIS MONTH'S PUZZLE ANSWER

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      l i c e   t o e
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Wilmington NC; Sept. 5, Howard Worthington
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Wausau WI; Sept. 9, Bob & Pauline Holup
Fremont NE; Sept. 11, Harold & Lill Bausch
Pekin IL; Sept. 12, Dean Larimore
Johnstown PA; Sept. 13, Judy & Arnie Hewitt
Berea OH; Sept. 14, Al & Lou Jaworski
Greenfield OH; Sept. 15, Jack Reno (1/2)
Milnor SD; Sept. 17, Norm & Clarice Croas (1/2)
Mandan ND; Sept. 18, Irene & Allen Roth (1/2)
Wheeling WV; Oct. 10, Ralph Miller
Versailles OH; Oct. 11, Don Oswalt
Wyoming MI; Oct. 13, Joanne Humberger
Kingsville TX; Oct. 18, (tentative)
Anderson SC; Oct. 23, Chick & Estelle Evans
Newberry SC; Oct. 24, Earle & Fran Merchant
Toledo OH; Oct. 25, Bob & Mary Hart
Belleville IL; Oct. 30, Stan & Rena Jacob
Stout City IA; Oct. 31, Chuck & Cheryl Veldhuizen
Pollock ND; Nov. 7, Arthur Dlenert (1/2)
North Platte NE; Nov. 8, Dave & Vada Hauman
Dodge City KS; Nov. 10, Les & Betty Houser
Kansas City MO; Nov. 11, Richard Anderson
Centrales IL; Nov. 15, Dave & Stella Schilling
Berlin PA; Nov. 22 (aft.), Roy & Ruth Romesburg
London, Ont; Nov. 27, Ken & Mary Brennan (1/2)
Romeoville (Chicago) IL; Nov. 29, Ron & Cookie Balaza
Clearwater FL; Dec. 3 (tent.)
Bronson (Gainesville) FL; Dec. 4, Paul & Amanda Greer
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Washington DC; Jan. 9, Don Beveridge
Virginia Beach VA; Jan. 15; Dick & Mary Fuller
Purdue IN; Jan. 17, Keith Arnold
Jacksonville IL; Jan. 23 (Tent.)
Augusta GA; Feb. 17, Dan & Mary Martin
Carrollton GA; Feb. 18, Jimmy Moore
Columbus GA; Feb. 19 (Tent.)
Montgomery AL; Feb. 20, (tent.)

Grand Forks area, ND; Feb. 27 (Tent.)
Chippewa Falls WI; Feb. 28, Don & Jean Wellsandt (1/2)
Madison SD; March 1, Don Nugent
Okeechobee FL; March 6, Bill & Donna Vroman
Plainville MI; March 17, Howard & Juanita Cowles
St. Louis MO; March 18, Otto & Emily Schepers
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Carlsbad NM; March 27, James & Thelma Lowery
Columbus OH; March 28, Dick & Roberta Driscoll
San Antonio TX; April 2 (Tent.)
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Charlestown WV; April 21, Erwin Lawson
Altoona PA; April 22, Emil & Ruth Corle
Millville NJ; April 23, Ralph & Lois Trout
Cincinnati OH; April 29, Ken Johnson
Parkersburg WV; April 30, Keith & Karen Rippeto
Staunton VA; May 1, Cecil DePriest (1/2)
Springfield MO; May 2, Bob & Mona Carmack
Rapid City ND; May 5 (Tent.)
Kenmore ND; May 6, Frank Zettinger
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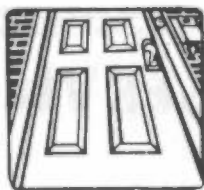


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Book Nook



by Mary Jenkins

MODERN CLOGGING

by Diana Callahan and Debra Austin

This 90 page spiral bound book is intended for beginning, intermediate and advanced cloggers. It has 24 different clog dance steps, two round dance steps, 5 complete clog dance routines, 95 photographs and 20 illustrations.

The cover design is not quite in keeping with the image of modern square dancing but then, these are two separate types of dancing. There are many different types of clogging but all have one thing in common—"foot-stomping, hand-clapping and loud shoutin' fun."

The primary purpose of this book, which the authors dedicated to their husbands and children, is to classify and standardize beginning, intermediate

and advanced steps. It is designed as a beginning manual of instruction which progresses to intermediate and advanced, making it a handy reference for all cloggers. It is also intended to be a helpful aid for dance instructors in presenting a unified clogging program.

A chapter on "How to Read the Coded Descriptions," the "Glossary of Step Codes" and the list of suggested music should prove most helpful.

Remembering that one only gets out of anything what they put into it, Debra and Dianne wish all of their students the best of luck.

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October 30-31, 1981— North Dakota State Callers Association, Bismarck, North Dakota

January 16-17, 1982— Texas State Callers Association, Houston, Texas

January 23-24, 1982— Slouxiand Callers Association, Aurelia, Iowa

March 18, 1982— Southern California Callers Association, La Mirada, California

September 3, 4, 5, 1982— Michigan State Square Dance Leaders, Midland, Michigan

October 30-31, 1982— Rainier Teacher & Caller Association, Tacoma, Washington

Cal will call for these Special Events:

August 8, 1981— Rustic Ramblers 9th Annual Festival, Harrison, Arkansas

September 12, 1981— 1st Annual Timber Top Festival, Nacogdoches, Texas

September 20 thru 26, 1981— Full Week of Square and round Dancing,

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October 17, 1981— Palmetto Promenade Festival, Greenville, South Carolina

October 24, 1981— Autumn Trails Festival, Winnaboro, Texas

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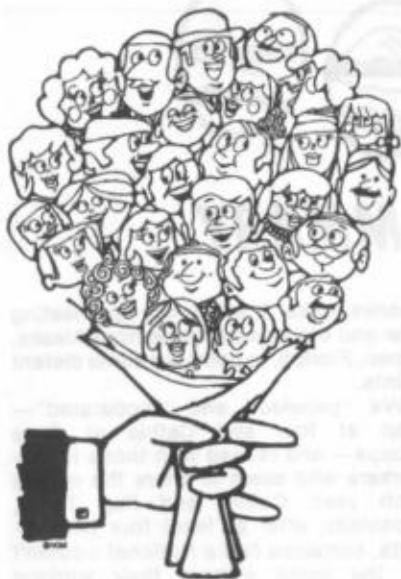
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FRIENDLY PEOPLE

by Evelyn & Barry Williams
East Brunswick, New Jersey

People you will meet while square dancing.....(No offense intended!)

- FRIENDLY PEOPLE who are fantastic dancers.
- FRIENDLY PEOPLE who are not fantastic dancers.
- FRIENDLY PEOPLE who *think* they are fantastic dancers but are not.
- FRIENDLY PEOPLE who are *too* friendly and you soon wonder whether you'll survive their overly exuberant "Yellow Rocks."
- FRIENDLY PEOPLE who genuinely want to help you learn a call you don't know and will go out of their way to do so.
- FRIENDLY PEOPLE who will avoid you like the plague if they think you are not up to their dancing level.
- FRIENDLY PEOPLE who cannot even do the basic calls, whom *you* will avoid like the plague.
- FRIENDLY PEOPLE who fool around a little too much until you begin to wonder if one of their high kicks will eventually wind up in your face.
- FRIENDLY PEOPLE who make you feel right at home when you're visiting their club.
- FRIENDLY PEOPLE whom you genuinely enjoy seeing at *your* club.
- FRIENDLY PEOPLE whose names you don't even know but you enjoy dancing with them.
- FRIENDLY PEOPLE who form cliques and always square up together.
- FRIENDLY PEOPLE who try to break into *your* clique and tell you that you shouldn't always dance together.
- FRIENDLY PEOPLE who are always trying to explain what the caller means and make you miss the next call because you can't hear it.
- FRIENDLY PEOPLE who don't make a big thing of it if you "goof."
- FRIENDLY PEOPLE who throw dirty looks in your direction when you've "goofed."
- FRIENDLY PEOPLE who are always "goofing" and think it's very funny.
- FRIENDLY PEOPLE who "goof" and are very embarrassed.
- FRIENDLY PEOPLE who discover you are a good dancer and follow you from square to square when you really don't want to be followed from square to square.
- FRIENDLY PEOPLE who pat you on the arm and say "That's all right, Dear!" when *you* didn't goof; they did.
- FRIENDLY PEOPLE who ask you to take their place in a squared-up set; as soon as the music starts, you suddenly realize why they wanted to get out of that square.
- FRIENDLY PEOPLE who are so enthused with square dancing that they dance at every event that comes along: on trains, on boats, on bridges, on sand, at fairs, at demonstrations, at parks, at hangars. After three months they almost drop out of square dancing because they've worn themselves out.
- FRIENDLY PEOPLE who missed getting his 100% dangle and wouldn't talk to his wife for a week because she got hers.
- FRIENDLY PEOPLE who have so many dangles they can't stand up straight.
- FRIENDLY PEOPLE who make you feel humble when you see their hundreds of dangles; after the dance is over, you realize they were so busy collecting dangles that they forgot to learn how to dance.
- FRIENDLY PEOPLE who do a "hip-bumping" *weave the ring* and wonder why they finish three calls behind all the other squares.
- FRIENDLY PEOPLE who are always there when you need them to help run a dance and do all those zillions of extras without which your club would fold.
- FRIENDLY PEOPLE who think it's cute for the husband and wife to suddenly swap positions so you wind up with a corner of the same sex you are.
- FRIENDLY PEOPLE who, when they know the caller is using their square as a pilot square, quickly swap partners all around the set when he's not looking.
- FRIENDLY PEOPLE who know each other's faults and still like each other!

Probably every square dancer in the world unknowingly fits into many of these categories at least once in his life. But they are still the greatest people in the world and you'll probably get to know and like almost all of them!

